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REFLECTIONS

BY THE EDITOR.

PARIS, July 8, 1910.

“**A**RIANE et Barbe Bleu,” by Dukas, one of the first rank French composers, will be given by the Metropolitan Opera Company in New York in December. It has had many representations here at the Opera Comique.

Chicago Opera.

According to the operatic theories of Signor Cleofonte Campanini, certain things, undone for the approaching Chicago and Philadelphia season of opera, should be done, and other things not done, up to date, should have been done. In other words, as previously stated in these columns, the actions of Mr. Dippel, of the Chicago Opera enterprise, are not, as they have not been, in concordance with the views and theories that obtain with Signor Campanini; hence there will arise in Chicago that very same question that at one time tended towards disintegrating the New York Metropolitan Opera enterprise. In fact, the question is at present a living issue in the Chicago situation. Who is at the head? When Mr. Dippel was brought into the Chicago scheme he stated that no success could be looked for unless there was but one, single-headed management. In accordance with that principle he withdrew from the Metropolitan or it was withdrawn from him. He still has the technical privilege of announcing himself as administrative (or a similar gorgeous title) manager of the New York Metropolitan, in view of the agreement which does not expire until September. But he has no function in the Metropolitan management. If he is the single head of the Chicago and Philadelphia Opera that fact should be announced and Signor Campanini should understand his position. Mr. Dippel as single head of Chicago should be single head, and not also of a pretended section of the Metropolitan.

Evidently there is chaos in the Chicago-Philadelphia case, for Mr. Campanini feels or makes it appear that he feels that his rights, in many directions, have been invaded, and therefore, as I say, the Chicago-Philadelphia Opera will be obliged to undergo the same kind of purging New York had to submit to before a sane administration, such as exists now, could come into being. Mr. Dippel, without consultation, has agreed to pay prices to artists far beyond the figures which could have been obtained had a proper co-operation existed between him and Signor Campanini. In fact, Mr. Dippel went into some of his plans pell mell. Signor Campanini consequently got piccadilled and today does not know where he stands.

Under the original agreement he was to have been consulted; he was passed over as if non-existent. He is today

unable to arrange his repertory. He cannot outline his action. He has no idea of how to co-ordinate affairs. Artists have been engaged by Mr. Dippel that will make a Metropolitan-Boston co-operation difficult beyond repair. Messrs. McCormick, Dawes and Shaffer, who are not opera managers, will soon discover that they and Mr. Mackay are facing a tantalizing condition, and this is not due to Mr. Dippel, but to the disorganization of which he is the victim.

It is sad to see enterprises like the Chicago-Philadelphia Opera subjected to such disorder for want of the discipline so necessary to any enterprise. Signor Campanini, now in London, is at his wits' ends. He will, no doubt, sign again for Covent Garden for next season, but if the present Chicago-Philadelphia chaos continues, the powers behind that opera scheme will be compelled to seek some executive head for future authoritative dispensation. New York was obliged to do this; Chicago and Philadelphia will be compelled to follow suit. As things are going at present, opera in those two cities will cost about forty per cent. more than it should and is confronted by disorganization instead of having that happy co-operation which has made such a distinguished success here and in New York under Gatti-Casazza and Toscanini.

Lamperti, Bel Canto.

After a long detour the old, thoroughly established theory of natural or bel canto singing has again returned to its logical place in vocal and operatic art, and it is generally conceded that even those operas which were written without special attention to the lyrical have had better results when sung by bel canto artists than by those who laid special stress upon the declamatory and oratorical methods of telling an operatic tale.

Italian singing, the method of singing by transmuting speech, through a sublimated process, into song, has existed for several centuries and became a recognized principle in opera after a number of artists, who had become famous through it, demonstrated its imperious sway. The whole opera world followed this ever since. The detours I speak of resulted from the design of the modern musical mind, which endeavored to link opera to a psychological problem. It appears now that this cannot be accomplished. The psychological problem is of intense interest and of unquestionable value, but the world has decided to give it all its latitude and yet permit the system of Italian opera, with its lyric basis, to proceed without further detention through the interruption of problems.

During the past few years we have seen the revival of Italian opera because the people, the masses who are interested

in singing chiefly, have determined that they must have it; that singing is to be rehabilitated and that the voice, as a musical instrument, must be heard as such, and not as a part of an ensemble that seeks expression through a combination of musical effects which subordinate the voice and its functions to the artistic aims of a musical work. The struggles between these two principles is an old one; at the present time it is the voice as a musical instrument, tested to its utmost capacity, under the skillful treatment of human intelligence, that is again in demand. That condition, under the stimulus given it, will prevail for a long time to come.

One of the reasons for the popularity of the singing voice is the tradition of its past wonders and the many singers of renown who have attracted the people and filled the opera houses and concert salles. All these great vocalists and singers were trained.

Who trained them?

It is in the training of nature's rough vocal material that the wonderful songster is made, and it is not only in the training of the voice, but in the scientific discernment as to the voice, whether it is worth training, that the great art of the trainer rests. It is obvious that he must also reject many voices, for the great bulk of voice owners can never be properly trained for many reasons. There are intelligent human beings whose sense of rhythm is so defective that they never can be made to sing, no matter what kind of voices they may have. Their metrical nature is lacking. There are many persons with voices who are not able to develop them because, while they are rhythmically sensible, they are not gifted with the capacity to differentiate pitch vibration. There are many persons possessing voices who are incapable of becoming singers because their nervous system refuses to assimilate tone production; they go to pieces under the incessant strain of the repetition. There are many persons, possessors of voices, who are not sufficiently poetic or æsthetic by nature ever to acquire a nobility of tone, a musical quality that must be there to fit and absorb the written music as it is to be given out to the spheres. They are wanting in the delivery, in the eloquence of tone; they have no tone. There are, besides all these types, persons with voices, whose vocal apparatus cannot endure the contusion necessary for the vocal polish; they are either without the power of resistance or their nervous organization is limited to such a degree that they are incapable of comprehending their defective construction.

Can you understand what kind of an intelligence or mental force it must be that can discern, in the beginners, these various defects and idiosyncrasies; what kind of a sympathetic temperament it must be that enables the discernment, not only for its reputation, but for the benefit of those benignly rejected and those accepted?

Francesco Lamperti was a genius that held this secret of discernment in his control, and that power enabled him to land upon the stage of musical art, among others, these great singers of their and our day:

Sophie Löwe, a wonderful singer, taken from the stage by Prince Lichtenstein to become his wife. Fifty years ago every artist knew her.

Sophie Cruvelli; she became the Vicomtesse Vigie.

La Grange; wonderful coloratura. French, Universally known.

Desirée Artot. Wife of Padiila. Remarkable artist.

Angelica Peralta, the renowned Mexican singer. Angelina Tiberini, of the Italian, Madrid and Paris opera houses.

Katharine Hayes. Leading English singer. Emma Albani.

Marcella Sembrich.

Theresa Stolz, of Prague, created Aida in Italy. Choice of Verdi as such and as leading soprano in

"Don Carlos," "Forza del Destino," etc. Long at the Scala.

Maria Waldman, of Vienna. Mezzo. 1872, at the Scala. Remarkable vocal intelligence of the first order. Married the Duke de Massara.

Jenny Vanzini.

Marie Van Zandt.

Elvira Repetto Trinalini.

Giulia Valda and Valeria, Americans, who sang in Italy, America and London under Mapleson and Gye.

Among the men who were made competent to fill the highest order of operatic demands Lamperti's list shows:

Virgilio Collini, who created Posa in "Don Carlos."

Italo Campanini.

Giuliano Gayarre. These two were among the eminent tenors of recent periods.

Tiberini, a tenor of splendid career.

Allighieri, the baritone.

Theodore Reichmann, whom we remember well.

Alvary, a favorite on both sides of the ocean.



THE LATE LOUIS ALBERT BOURGAULT-DUCOUDRAY.

Robinson, the baritone (Metropolitan).

Derivis, celebrated French basso.

Lherie, who created Don José and later was baritone for years at the Opera Comique.

David Bispham.

The Lamperti Idea.

But, in addition to these, there were hundreds of other very capable singers produced by Lamperti; names now passed out of the record. However, the above named are sufficient to testify, if necessary, to the renown of Lamperti. I say necessary, for it is actually not necessary, at this date, to add to the testimony history, and especially operatic history, have already bestowed upon him.

The object of these reminiscences is to call attention to living facts associated with the Lamperti continuous idea. That the Lamperti idea, or let us say method, heralded the singer who had the good fortune to utilize it, goes without saying. But what must be said and what is essential is, that at this very moment the Lamperti idea and principle are in full vogue; Lamperti's theories and their practical operation are carried out here in Paris at the Lamperti-Valda School of Singing, 160 Boulevard Malesherbes. Here his widow, one of his pupils she was, is continuing the Lamperti bel canto vocal system exactly as in his day, as it must be done, for there can be no deviation. Here pupils are being trained in the same pure bel canto style and here are gathered the mementos and tra-

ditions of a system of singing without which it can hardly be estimated what might have happened to Italian opera.

I say this advisedly, for Francesco Lamperti, a highly sensitive, trained musical nature, was on an intimate footing with Donizetti and Verdi and other great ones of the Italian peninsula, and influenced the situation powerfully, besides actually bringing into the foreground the personalities through whom, in our days, Italian opera has become perpetuated.

This very principle enacted by him, actuating his work and guiding his actions, is now here in Paris, accentuated by the presence and work of two of his prominent disciples: Madame Lamperti and Madame Valda, the heirs to an institution that has impressed itself forever on singing through the permanent enforcement of the bel canto. It is a matter of such significance, particularly in this day, that an account of it becomes peculiarly befitting at present. For pupils of all kinds, from all climes, the utilization of the bel canto must become peculiarly attractive; without it singing is nearly hopeless. I know of a renowned vocal teacher here in Paris, an artist himself, with a great record as a stage personality, who has, for years, been ineffectually endeavoring to produce pupils, and who is failing because of his inability to teach the bel canto. His system of diaphragmatic breathing by pump force methods is straining the vocal chords to such a degree and wasting the reserve force of the pupil to such an extent that no pupil can ever become a great singer of the accepted order under such influence. The bel canto permits of no strain, permits of no waste of the physical powers; on the contrary, it cultivates them; permits of no forcing of muscles; permits of no effort except the mental effort necessary in all studies. It may be interesting, in future articles, to give some special points showing how great vocal formulas have impressed themselves upon the art through the bel canto as expressed by the Lamperti method and its Paris school.

Hammerstein.

The Hammerstein revelations tell us, once more, how little dependence can be placed on what is, after all, mere guess work, published by the dailies. Not a daily paper ever investigated the Hammerstein contract of sale, and here we find that he has no rights in four of our leading cities, but, on the other hand, a constituency of 75,000,000 is handed over to him to give grand opera to; twice as large as the constituencies of either the whole of Britain, the whole of France or the whole of many other nations; larger than the whole opera constituency of the German Empire. After all, the world is open to any man who knows his business and has the energy and self confidence to plunge on the strength of his own conscious self respect and the total disregard of any other interests considered as rivals. There is no one man in grand opera who has Hammerstein's field or any field as fruitful of possibilities.

Bourgaault-Ducoudray.

Among those musicians of modern France who represented the serious culture of the whole field of music without any specialized formula, but with an intensity that bore healthy fruit, no one was more distinguished than Albert Bourgaault-Ducoudray, who died here a week ago. He was a Conservatoire product, and after the period of development he became one of the authorities of the great institution; a year ago he, however, sent in his resignation and accepted the life pension.

Bourgaault was born at Nantes, in that Loire country that has furnished so much healthy intellectual food for Paris, the place where the present Premier Briand studied law and represented for years in the Chamber of Deputies. His natal day was February 2, 1840. Originally he was also a

student in jurisprudence, and before becoming a pupil of the Conservatoire here he finished his course in jurisprudence at Nantes, at the age of nineteen. In three years, twenty-two years of age, he had captured the Prix de Rome, and on his return he brought back a "Stabat Mater" which he could not force for a hearing, however; thereupon he organized a choral society and produced it. The progress of this choral society was interrupted by the Franco-German War, in which he appeared as a volunteer and was wounded at the siege of Paris in one of Trochu's sorties. After the war he adapted some of Victor Hugo's "Chatiments" to music, whereupon, in the enthusiasm of the early days of the republic, the Government commissioned him to make researches in the folk songs of Greece and the Orient. He returned from those lands and published a collection of thirty folk songs, and a work was published by him the year after (1877), "Souvenir d'une mission musicale en Grèce et en Orient"; also a study of Grecian Church Music. Thereupon his Conservatoire appointment was made and a course established; but for the twenty odd years of occupancy he could secure no attractive classes; his department was not made obligatory, not even for the composition classes, and this soured him exceedingly. He depended

upon the dilettanti attendance and this was reduced to a zero percentage at times, as his lectures were severely technical. He never saw that there was no desire to acquire the science of music; there is very little desire for this any way, we are sorry to remark.

In 1885 he produced the "Folk Songs of Lower Brittany." Probably less than one hundred copies were ever sold. Who wanted the folk songs of lower, upper, higher, middle or western Brittany, each set in a volume? But he hardly realized that any section was not filling a long felt want. His orchestral prominent works were (1888), "Ophelia's Funeral," and (1889), the "Cambodian Rhapsodie," both unknown in America—and in Europe.

Having, as a Prix de Rome, the right to demand a trial of a grand opera, he asked for the production of his three act grand opera, "Thamara," in 1891. This was produced again in 1907. He, however, failed in his attempt, in 1899, to adapt Mehul's "Joseph in Egypt" for the Grand Opera by introducing recitatives. Being an artist of scrupulous conscientiousness, he created these recitatives from a system of solfeggio found among Mehul's collection, a system entirely out of the present touch. In 1908 a cantata composed for the Joan of Arc celebrations attained unusual

success. In recent years one of his most agreeable tasks were his periodical lectures to women at the Université des Annales. He was personally a charming, modest and most unassuming individuality of a thoroughly subjective character; a student of all the archaic and ancient and hidden or obscure phases of the musical science. In other words, he was thorough, and he could not understand how others, claiming musical wisdom, were satisfied with what he considered super and artificial. I am afraid that his demise will not be felt because his activity did not become effective while he lived. But the result of his researches will be a source of research in the future, which means that he worked for the ages.

Vienna.

As stated, first and far ahead of any European or American publication, by THE MUSICAL COURIER, Felix Weingartner has relinquished Vienna and Dr. Muck is picked for succession. There are some details to be arranged at Berlin before Dr. Muck can accept; but thus far negotiations appear to be satisfactory. Weingartner is at present quietly residing at Sevre, across the river; but the silence may soon be broken. BLUMENBERG.

MUSIC AND BUSINESS.

[From the London Daily Telegraph.]

The Napoleonic dictum that we Britons are a nation of shopkeepers may or may not be true. In matters relating to music, or at least to the performance of music, I think there is no doubt of the truth of the dictum. Of course, there is a good deal of *suppressio veri* in musical life, which may lead the uninitiated, the unlearned and ignorant to believe that our art exists for art's sake and our artists only from love of their art. But if one search below the surface one will find usually that the artist is and always has been a keen, if not necessarily a very astute, business man, and it is precisely there that the *suppressio veri* is to be found. Now no one in his senses will grudge the artist his hard-earned gains. He has, if genuinely successful, to work at least as strenuously as any business man, so called. He has to maintain as clear a head and as healthy a body. He runs at least equal risks, or rather risks of equal dimensions and importance, and in the case of practical musical artists he has to gather his rosebuds in the course of approximately one-third of his lifetime. Is there any reason, then, why he should be abused if he exhibit any of the instincts of the successful business man? Surely not. I, for one, hold the opinion that if our musicians were more businesslike, the art they adorn, or seek to adorn, would be the gainer. That more or less blessed thing we call the artistic temperament has been shown again and again by countless great and small examples to be as a rule highly detrimental to good business. But it does not follow as a corollary that all artistically temperamental folk are essentially bad drivers of a bargain. Emphatically they are not, as most of us know.

It has been given to Mr. Rutland Boughton, one of the most energetic of the younger British composers of today and a prolific writer on matters musical, to evolve a new scheme whereby his own wares (if he will forgive me for so describing his compositions) may be brought prominently before the public. Possibly it would not be well if all his confrères were to emulate him in this, for the British public might conceivably grow weary of being circularized. Mr. Boughton has recently issued a pamphlet, a kind of catalogue, more or less raisonné, of his own compositions, many of which, as the semi-political or rather economic work that made so deep an impression at the last Birmingham Festival, are of genuine interest. In this pamphlet Mr. Boughton lays it down that it is "an abominable thing that the product of man's deepest emotions should be carried to market like a pound of butter"; and in order that the matter should be set right and be put upon a fit and proper basis, he adds: "If you like to give me a nice little farm near a town on such terms as will allow me to do my musical work when I feel moved to it, I will give you my music. Of course, I should not feel in the least grateful to you for the gift; only glad that you had sufficient discernment to recognize the value of my work. But you are not likely to do this; so I am forced to sell my soul to you, to advertise my music, and ask what price I can get."

Is it, except in an artistic temperamental sense, so certainly abominable to sell the result of one's deepest emotions? There is nothing inherently sordid in buying and selling. Or if there is, then when a composer has uttered on paper thoughts of extremely deep and intimate emotional significance, he is surely guilty of an offense at least as great against his conscience (the only arbiter in

the matter) if he admit others gratis, and these strangers, to his innermost thoughts as if he compelled them to pay for the privilege. The point, I take it, is the wide publicity given to intimate emotion, not that which Mr. Boughton would make. But in any case the matter is not worth arguing, since no argument, however sound, will materially assist in bringing the millennium nearer which Mr. Boughton desires.

The second proposition is delightful, but I fear it is even more impossible (if there can be grades of impossibility) and impracticable than the other—not because the farm might not be forthcoming, but for a far deeper reason. It seems somewhat childish to suggest it, but on reading Mr. Boughton's brochure, or that part of it relating to the farm his soul and body hanker after, I could not help wondering whether the young composer would turn his thoughts, once he was in possession of his well stocked farm, to things bucolic or at least pastoral, and express in terms of music the "product of the deepest emotions" of his cows, his sheep, his oxen, or the product of his own deepest emotion when his cows refused to give milk, his hens refused to lay, his pigs to fatten, and so forth. Obviously there are two distinct types of emotion here; would they endure a sufficiently long time to exhaust the creative capacity of a young, extremely energetic, and essentially a "fighting" composer? I trow not.

Again, if the suggestion that the farm be near a town implies that the young composer desires in no wise to cut himself adrift from so called civilization, that he wishes still to be in the thick of the fray of life, will a mere threescore years and ten suffice to exhaust the potential emotions that may have to be expressed, emotions derived (1) from country life, (2) from town life, (3) from a combination of these two? True, Mr. Boughton says, "I do not expect to live a century." But even if by happy chance he should grow into a centenarian, would it be possible even so to exhaust his possibilities?

There is, however, a substratum of truth in some of Mr. Boughton's amusing remarks, and whatever views may be held as to the wisdom or otherwise of making them public, no open minded musician can deny that their author is candid in an abnormal degree; he, quite clearly, derives as much pleasure from many adverse criticisms of his music, which he quotes freely, as from those of a laudatory nature. And, *en passant*, it is easy for those to see why those who know something of this feverishly energetic, immensely earnest, and (in spite of his pamphlet) intensely serious musician, "I daresay," he states, "that a good thing will make its way without being pushed." There, he would seem, in the light of experience, to be quite wrong. In this great and ever-spreading musical world of ours we do not possess one of the first essentials for the diffusion of the knowledge even that "a good thing" exists. We have no musical "Clearing House," as it were. Many of our chief music shops are owned by music publishers, who, for obvious reasons, offer their own publications; but, nevertheless, of course, orders are taken for the publications of other firms. Now nearly all our music publishers are, as it were, specialists, and, roughly speaking, it is none of their business to know, or, at any rate, to purchase for resale, the publications of another house. The "Clearing House" I speak of would remedy this. A small case in point that has occurred in my own experience within the past few weeks seems well to illustrate this. In the course of one of the articles on this

page of the Daily Telegraph I mentioned somewhat enthusiastically a small pamphlet on an unexhausted subject that had then just come into my hands. For several weeks after the publication of that article letters reached me from all parts of the British Isles from persons interested in the subject of the pamphlet. Each letter asked for full details of title and name of publisher, though the former was given in my article; and each writer stated that his local music seller could obtain from London no particulars whatever as to the publisher's name. Again the "Clearing House," as I call it, would have settled the business of these enthusiasts in a couple of days.

Agnes Petring, Soprano.

Judging from the numerous letters received by Agnes Petring and her managers from various clubs throughout the country relative to engaging her services for next season, this young soprano will be much in demand. A few press notices attesting to the high opinion in which she is held by critics are herewith appended:

Miss Petring has a rich, full dramatic soprano voice of remarkably wide range and power, and her singing affords much pleasure.—Boston Herald.

Miss Petring is gifted with a voice of beautiful quality and wide range, enabling her to encompass an extensive repertoire. She possesses all the necessary qualifications for the interpretation of German songs, having temperament, style and dramatic fire.—Milwaukee Sentinel.

Miss Petring sang her songs with a good deal of color and style. She has some very interesting things about her singing, such as the "crescendo of a crescendo," a kind of double intensity which is rather unusual and at times exceedingly effective. Her soft upper tones, which are always the difficulties for a soprano, were given with telling effect. The voice itself is full of rich qualities and she sings in tune always, and with well established rhythm.—The Omaha Daily Bee.

Miss Petring has a very powerful soprano voice, rich and agreeable in quality, and has it under perfect control and evinces trained musicianship in her interpretations. She was applauded very heartily and recalled several times. She has established a high place for herself in the estimation of music lovers.—The Omaha Excelsior.

Agnes Petring made a splendid impression with her fine voice, her perfect enunciation and temperament. Miss Petring's singing was very enthusiastically applauded and she was obliged to respond with an encore after both of her numbers.—Louisville, Ky., Courier-Journal.

She has a beautiful soprano voice and her selections were rendered in a manner that showed its qualities to the best advantage, the large and enthusiastic audience showing a full measure of appreciation by the hearty applause given the singer.—The Lansing Daily Journal.

Her voice is a soprano of fine quality, big, but free from all harshness, and very sweet—as highly cultivated as any artist who has appeared at the club recitals. She sang a pleasing variety of songs in so artistic a manner as to win the highest approval of the members of the club and their friends.—Burlington Hawk-Eye.

California Conservatory of Music Concert.

A large and enthusiastic audience attended the recital given by the California Conservatory of Music on June 16, when George Walcher, basso, made a fine impression.



MOTZ ST., 36,
BERLIN, W., July 2, 1910.

It is a significant sign of the times that music festivals of several days' duration each should be given in honor of two living composers within a few weeks of each other. I refer to the Reger and Strauss festivals. The Richard Strauss Festival at Munich was a big artistic success, although as a social event it did not attract the attention that was expected of it.

Engelbert Humperdinck has finished his new opera, entitled, "Die Königsinder," and has left for a pleasure trip to Norway. In November he will sail for New York to attend the première of the "Königsinder" at the Metropolitan, which it is said will occur shortly before Christmas. It is stated that Gatti-Cazazza desired to bring out the novelty after New Year's, but Humperdinck could not agree to this, as he had already arranged for productions of the work on German stages in January. The Metropolitan has the right of first performance, with the understanding that the opera is not to be given on any other stage within two weeks after the première. Alfred Hertz will conduct the première, but Humperdinck himself will lead several later performances. Humperdinck has been at work on the score for the past two years.

The so-called Neue Grosse Opera, as I said last week, is at present in a very precarious condition, and its future is exceedingly uncertain. All that has been actually accomplished thus far is the purchase of the lot on Kurfürstendamm and the securing of Angelo Neumann as director. It is now asserted on good authority that the reports about the engagements of important singers at unusually high salaries are without foundation. Director Neumann is not in a position to sign contracts with artists as yet, as he has not been empowered to do so. The general opinion here now is that nothing will come of the whole scheme. In that case, Neumann would get an indemnity of 50,000 marks. Further than that, the only expenses that have been incurred thus far are for the architectural plans and for the establishment and maintenance of the business office.

Hans Simrock, the well known music publisher of this city, and head of the firm of Carl Simrock, died here suddenly last Sunday afternoon. The deceased was only about fifty years old. Hans Simrock was a direct descendant of Nicolaus Simrock, who founded the publishing firm nearly a century and a quarter ago. Nicolaus Simrock was the first publisher to bring out Beethoven's works and the firm has always been identified with the highest ideals in the publishing line. The house in later years not only published Brahms' works, but the great composer was a special friend of the firm, and the late Hans Simrock was

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one of the founders of the German Brahms Society, and also of the Society of German Composers. The funeral occurred Wednesday afternoon at the Luisen Kirchhof, and it was largely attended by representative members of the music and art world. The coffin was covered with laurel wreaths and palms sent by the Brahms Society, the German Music Dealers' Association, of Leipzig, the Society of German Composers, the Institution for Mechanical Musical Rights and by innumerable composers, friends of the family, the personnel of the firm, etc.

In the competition for the Gustav Hollaender Medal, which takes place annually at the Stern Conservatory, the winners were Hermine Correns, Carl Berger, Irene Freimann, Stanislaus Kroll, Frieda Schmidt and Tilly Schmidt. The prize violin, which was presented by the violin maker Neuner, was won by Boris Schwarzleder, of Odessa. Diplomas were conferred upon Lena Arnstamm, Herbert Corvan, Clara Günter and Anita Viegelmann.

Joseph Malkin, the distinguished Russian cellist, who scored such pronounced success in America last winter, and who is to tour our country again next season, is stopping at present in Berlin. His brother Manfred, the well known pianist, is also here. A reception was given re-



JOSEPH AND MANFRED MALKIN.

cently in their honor by Prinz Wladimar Zlatogorsky, on which occasion the brothers delighted all present with their playing. The cellist, assisted by his brother at the piano, was heard in Bollman's symphonic variations, Beethoven's A major sonata for cello and piano, Popper's "Dance of the Elves" and a tarentelle by Moszkowski.

Sunday was the fortieth anniversary of the première of Richard Wagner's "Walküre" at the Munich Royal Opera. Although Wagner had conceived the plan of the "Nibelungen Ring" as early as 1848, he did not finish the libretto of the "Walküre" until 1852 and the score was not completed until 1856. After completing it he at once sent it to Liszt at Weimar, who acknowledged it with the following letter: "Your 'Walküre' has arrived and I would like to sing a thousand-voiced 'Lohengrin' choir of praise, 'Ein Wunder, ein Wunder!' Dearest Richard, you are truly a god-like man and my joy consists of trying to follow you and to feel with you. More later about your wonderful, magnificent work, which I have read with great excitement." It was absolutely impossible for Wagner to get a hearing in Germany for his "Walküre," and who knows how long he would have had to wait, had he not found his royal friend, Ludwig II. The first performance

of the "Walküre," on June 26, 1870, was by no means a satisfactory one, and the same is true of the "Rheingold" première, which occurred September 22, 1869. Wagner and the King had made elaborate plans for the production of the two music dramas, but they were so worried and harassed by the Bavarian Philistines that Wagner himself became so enraged that he refused to have anything to do with the première of the two operas. Indeed, he was not even present at the premières. Nevertheless, they were received with favor and the "Walküre," in particular, called forth enthusiastic applause. Franz Wüllner, the father of Dr. Ludwig Wüllner, conducted. The "Rheingold" and "Walküre" were not given really worthy renditions, however, until 1876, at Bayreuth.

Siegfried Wagner has arrived in Berlin and will soon conduct at the Gura Summer Opera his "Kobold." A banquet is to be given in his honor at the Kaiserhof this evening. At the Gura Opera Siegfried Wagner will appear for the first time here as an opera conductor, but he has been heard in Berlin concerts.

An amusing incident about a prodigy is related by Alberto Jonas. After his last recital in Vienna a man with a very solemn expression came to the artist's room and asked Jonas if he could see him on business the next morning. The pianist agreed to see him and at the appointed time the door of his hotel room opened and in walked the solemn looking gentleman, followed by a meek looking woman, who carried an infant in her arms. "I have come, sir," said the stern faced visitor, "to offer you a chance to make a fortune. You behold here the greatest wonder among all wonder children. I know that you are the teacher of Pepito Arriola, and he certainly is a wonder, but this twenty months' old baby puts Pepito Arriola, Josef Hofmann and all other prodigies in the shade." Then, to Mr. Jonas' amazement, the meek looking woman seated herself at the piano and the baby began to play "Kam ein Vogel geflogen" (a popular and very simple German melody). The mother kept shifting the baby before the keyboard, so that it could hit any key it happened to be in front of, much after the manner of the trained dogs and cats one sees in variety shows. Before the artist could protest the baby was made to play another tune in the same fashion. Then Jonas interrupted the performance to demand with great indignation, "Is this the business you have to offer me?" "Yes, I want you to take the baby to Berlin as your pupil. Inside of two years you can make him the greatest pianist in the world. . . ." Jonas did not stop to listen to any more, but fled affrighted.

Richard Burmeister now is at Gremsmühlen in Holstein, where he is to spend the summer. He will return to Berlin to resume his teaching September 1. A few favorite pupils accompanied him, however, to the summer resort, so he will devote a few hours to instruction each week through the warm period.

The following is from the Berlin Ulk and is entitled the "Operatic Avalanche!" Persons: A theater agent and his secretary.

Secretary: "Thus far we have placed 140 dramatic tenors and 103 prima donnas."

Agent: "We need more! Several new operatic undertakings have been founded since yesterday."

Secretary: "How many?"

Agent: "How many? Do you take me for an expert at figures? As well as I can remember they are as follows: Wegner Oper. Berlin O, No., NNO, ON., OON., N+O, SW., W., W+1N., O+1/2N. and . . ."

Secretary: "Please stop! I am getting a headache."

Agent: ". . . and Wagner Opera on the Spree, Wagner Opera behind the foundry, Wagner Operas in the City Railway Arcade, 300-350, and Wagner Operas in the suburbs."

Secretary: "Horrible! For all these operas we shall need 10,000 men and as many women for the choruses, sixty-five concertmasters . . ."

Agent: "Mein Lieber, here are the latest organizations which I have just heard of over the telephone; according to this news the whole Bavarian quarter is to be turned



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into an operatic city; every street will contain nothing but opera houses in which certain Wagner operas are to be given; for instance, the 'Lohengrin Opera,' the 'Tannhäuser Opera,' 'Rienzi Opera,' 'Parsifal Opera,' 'Rheingold Opera,' etc."

Secretary: "Three members! But wherever shall we find all the artists needed?"

Agent: "You don't need to worry your hair gray over that. I have already engaged the chorus girls from fifteen different department stores. Each one is to pay 10 per cent. of her salary for being brought out. So far I have earned 600,000 marks in commissions."

Secretary: "That's great!"

Agent: "That's nothing! There are others who will earn a lot more."

Secretary: "The directors?"

Agent: "No. The bankruptcy receivers."

"What the Music Student Should Know About Berlin" is the title of a handbook that has just been published by Dr. Richard Stern, of this city. The book appeared last year for the first time and met with such flattering recognition that Dr. Stern has decided to publish it annually. It contains a great deal of valuable information for music students. It gives the names and addresses of all the better known conservatories and teachers of music in the city, also full information in regard to the terms of said institutions and teachers, full particulars concerning various concert and operatic institutions of the city, musical libraries, musical journals, critics, a list of the concert halls, etc. The book is nicely gotten up and is a veritable lexicon of information on everything pertaining to the musical life in Berlin.

The Stern Conservatory, which has just closed for the summer vacation, has issued a pamphlet giving a review of the work of the past year, the sixtieth of its existence. During the school year the institution numbered 1,282 pupils from practically all civilized countries of the globe among its classes. Instruction was given by 125 teachers. There were in all seventy-six pupils' performances, of which twenty-four were public, in the Philharmonie and Beethoven Hall. Eight of these were given with orchestra and five were operatic performances, which took place in the Neues Schauspielhaus; the School of Acting also gave two performances in the Hebbel and Neues Theater. Among the pupils of the Operatic Department and School of Acting, twenty have received engagements at various opera houses and theaters of Germany. In the Seminary Department eight pupils passed successful examinations as piano and singing teachers. I attended the eleventh pupils' concert of the Conservatory given at the Philharmonie last Sunday. A program comprised of works by Chopin, Saint-Saens, Beethoven, Lortzing, Haydn, Liszt, Tchaikowsky and Meyerbeer was rendered in a highly creditable manner by eleven youthful soloists to the accompaniment of the school orchestra under the leadership of Prof. Hollaender, Max Gruenberg and Carl Berger. Berger conducted only one number, which was the first movement of the Tchaikowsky piano concerto, played by Else Hoffman, of Riga, a pupil of Emma Koch, and this was one of the best performances of the program. The young lady played like a mature artist with finished technique and beautiful tone and a large fund of temperament. Another excellent young pianist is Helene Baumgart, a

pupil of Dr. Paul Lutzenko. Edmund Schmidt, a pupil of Eisenberger, also made an excellent impression in two movements of the Beethoven E flat concerto, while Naum Biermann, of Odessa, a pupil of Alexander Fiedemann, displayed astonishing violin talent in the first movement of the Beethoven concerto. Prof. Hollaender himself personally conducts a violin class, and his pupil, Anita Viegelmann, in the Saint-Saens A major concerto revealed admirable training as well as pronounced talent. A very gifted girl is Ottilie Steinhardt, of Hamburg, a pupil of Theodor Schönberger, who played the piano part of Beethoven's fantasia for chorus, piano and orchestra in a finished artistic manner.

Joan Manen, the eminent Spanish violinist, writes me from Havana, requesting me to announce that the news of his marriage to the daughter of a wealthy Cuban planter was unfounded. This bit of information went the round of the Berlin press, and I also sent it to THE MUSICAL COURIER, but Manen assures me that for the present he is not contemplating marriage at all. He has made a number of successful appearances in concert in Cuba, and is to return to Barcelona, where he always spends the summer.

ARTHUR M. ABELL.

GRAND RAPIDS MUSIC.

GRAND RAPIDS, July 9, 1910.

Our city can truly be called "The Deserted Village" as far as musicians are concerned. And during the very severe rule of "Old Sol," the organ grinder, phonograph and whistling boy can reign supreme in our musical world. The musical enthusiasm in Grand Rapids has been very marked the past season, and the people are demanding a much better class of music than in the past.

The following teachers gave advanced pupils' recitals during the month of June: Henry Post and Agnes Douglas gave a very artistic recital in Press Hall; Mr. Campbell and Colwell gave an organ and vocal program in Park Congregational Church which was worthy of the praise received; Eva Hemingway gave a most pleasing vocal recital in All Souls' Church.

Among the many recitals given in the St. Cecilia Auditorium were those by Elizabeth Bruce Wikstrom (vocal); Carl M. Andersch (piano); Katherine and Sara Conlon (violin and piano); Arthur Andersch (piano); R. A. Wilenstein (piano); William Andersch (vocal). Each recital and each student reflected the able work of very competent instructors and showed much musical talent.

ANNIE C. THOMPSON.

The Extra Loses.

[From Musical Courier Extra, July 2, 1910.]

Leonard Lieblich, associate editor of THE MUSICAL COURIER, Wednesday edition, asks all music lovers to bet on Johnson in the fight that he is to make with Jeffries on July 4. Mr. Lieblich does this because Johnson does things with a bass viol and shows his appreciation of music because he has a talking machine. THE MUSICAL COURIER EXTRA is for Jeffries, because it believes Jeffries can hit the hardest blow, and it has been demonstrated that the piano pounder that can hit the keyboard the hardest is the one that makes the most noise, and noise counts in music.

MUSIC IN GREELEY.

GREELEY, Col., July 11, 1910.

Arthur Middleton and company appeared here July 6, as the third attraction of the Greeley Chautauqua Association, giving two full programs; oratorio selections in the afternoon and and opera in the evening. Mr. Middleton's singing attracted the largest audience of the entire series. Rose Gannon was the contralto soloist and received hearty applause.

G. R. Whiteman, supervisor of music, of Greeley, talked to the advanced division of the teachers' course at the State Normal School, June 28, on "Music Supervision in the High School."

The Schubert Trio, J. C. Kendel, violin; J. Scott Thompson, cello; Sarah Hunter, piano, is scheduled for a recital in the near future.

Theo. E. Fitz, director of music, Colorado State Normal School, delivered an address before the Teachers' Institute at Denver, June 28, on "Music in the Ungraded Schools."

The Greeley Commercial Glee Club gave a recital July 8, under the auspices of the Greeley Chautauqua Association.

Frederick Schewickher, director of the Western Institute of Music at Denver, assisted by a number of his faculty, will give a musicale at the State Normal, July 19.

Isabella Maynard, who has been teaching voice in this city the past season, will sail for Europe about August 1.

T. E. FITZ.

Frances Alda's European Successes.

Frances Alda's great success in Paris has not been confined entirely to the Italian Opera season at the Châtelet; she also has been in constant demand for private soirées and her beautiful voice has been greatly admired in the salons of such prominent hostesses as the Duchesse de Grammont, the Duchess d'Uzès, Marquise de Bron, Comtesse de Berteux, Marquise de Ferronay, Madame de Bonnardel, Marquise de St. Paul, Madame de Hersent. Madame Alda is proud of the fact that she has appeared at eleven of these social events during the short period of six weeks, and at many of these engagements she divided the laurels with another Metropolitan favorite, Pasquale Amato. After this strenuous season, Madame Alda will enjoy a well deserved rest in Italy at the Lido, with her husband, Giulio Gatti-Casazza, the general manager of the Metropolitan Opera Company, and intends to return to Paris early in September. Before sailing for America Madame Alda will sing Mimi in a special performance of "La Bohème" at the Royal Theater of the Monnaie in Brussels, with Caruso and Amato.

It has "transpired," to use a favorite newspaper word, that the reason Grieg did not write an opera was because he could not come across a good libretto. No such consideration deterred some other composers, as all opera-goers are well aware.—London Music.

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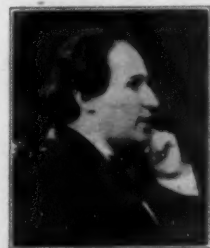
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MUSIC IN TEXAS.

SAN ANTONIO, TEX., July 15, 1910.

During the month just past there were a number of pupils' recitals. Among the teachers presenting pupils showing excellent training were Mrs. Yates Gholson, Carl Hahn, J. M. Steinfeldt (pianists) and Walter Schram (vocalist).

Mrs. Gholson's recital, in which a large number of pupils participated, was interesting and exhibited a high class of work. Deserving special mention was the rendition of Liszt's "Hungarian Rhapsodie," No. 2, by Flora Briggs; Weber's "Invitation a la Danse," by Ruth Shaw, and Chopin's "Scherzo," B flat minor, by Anna Meercheidt. All won the enthusiastic praise of their friends and auditors. Anna Meercheidt received the Hertzberg medal in recognition of her excellent work during the year. Flora Briggs and Ruth Shaw had won this medal in previous years.

Carl Hahn, besides being an excellent conductor and cellist, shows by his piano pupils' work that he is a teacher of fine ability. He has a large class among whom are many who play the piano admirably. The best known among them to San Antonio audiences is Paula Seigerist, who is remembered chiefly for her performance of the Mendelssohn G minor concerto at the anniversary of the composer.

J. M. Steinfeldt's June recital was the third and final one of a series of the year, all of which reflected much credit on both teacher and pupils.

Gilbert Schram for many years was a voice teacher of Cincinnati, and San Antonio is fortunate in having one so well qualified as he in the building of voices. Among the pupils participating in his recital were Marion Halbedl, Marguerite Perey, Mrs. G. Bedel Moore, Mrs. John Bishop Blake, Mrs. William King Robbie, Mrs. T. E. Mumme, Mamie de Ham, Lillian Furtner Riegler, Helen Margaret Rounds and Chester Glasgow.

In addition to the recitals given by private teachers were those given by several of the larger of the many schools of San Antonio. In all of these recitals the pupils showed careful musical training and reflected credit on the school the participants attended. Among these schools were Dr. Harrison's, the Thomas School, the Mulholland, the Lady of the Lake, Ursuline Academy, Bon Avon, Miss Wasson's. Several others gave musical evenings that were enjoyed both for their musical merit and social pleasure.

Mrs. Yates Gholson leaves in a few days for California to spend the summer.

J. M. Steinfeldt may leave for New York soon and possibly spend some time studying with Rafael Joseffy.

Pauline Lauve (thirteen years old), a pianist of exceptional ability, has never had but one teacher, and her playing at a number of recitals in Texas, Illinois and Wisconsin has caused some musical critics to predict that she will become an artist of note.

sin has caused some musical critics to predict that she will become an artist of note.

Harold Morris is home from the State University of Texas, where he took the degree B. A. During his course he continued his musical studies and is developing into a brilliant young pianist. He will leave in the autumn to study with Hans Richard, but during the summer is doing some work with his old teacher, J. M. Steinfeldt. Mr. Morris has already composed some clever music and intends doing concert work. His many friends in San Antonio are sure of his success.

A postcard marked "Munich" has just been received from Julia Hall, principal of the music department of the Bon Avon School. She refers to having come right into the season of opera, hearing "Elektra" and a matinee of Strauss music conducted by the composer—also "La Tosca." Miss Hall will attend the "Passion Play" at Oberammergau and visit several European cities.

CLARA D. MADISON.

Rita Fornia En Route.

The interesting picture reproduced here shows a group of three happy passengers on board the steamer Kron-



RITA FORNIA EN ROUTE.

prinzessin Cecilie bound for Europe. Rita Fornia, the popular prima donna of the Metropolitan Opera Company and Boston Opera Company, is the lady in the center of the group, her companions being Controller Metz of New York City (at the left of the picture) and Frank Sill Rogers (at the right), Madame Fornia's accompanist.

Madame Fornia will make an extended concert tour next season under the management of R. E. Johnston.

Bispham and "The Ladies."

Bunthorne in all his glory, according to a Syracuse correspondent, was never surrounded by such an adoring bunch of femininity as was David Bispham at the New York State Music Teachers' Convention. They hovered and rustled and beamed and sighed about him, while the masculine element formed a disconsolate fringe. Mr. Bispham had by turns charmed, convulsed and enthralled his immense audience during the afternoon, and his appearance in the reception room was the signal for a general ovation.

In giving his talk on the "Various Styles of Singing"—a feature of his Syracuse visit—Mr. Bispham sang several songs and arias by way of illustration. Music styles, so the baritone contended, changed as did those of dress, painting and architecture. Traditions, unless of proved value, should be cast aside. Preserved merely as traditions they are useless. Illustrating this, he told a story of the great Rubini, who in rendering a certain aria walked to the back of the stage, then down the center, before he began. When a rising young artist followed in the role of the great singer after his death, the stage manager insisted upon his following the tradition. Being a man of brains, he determined to find out why Rubini had followed this procedure, so he asked an old chorister.

"Ah, signor, Rubini great artist. He walk to da backa da stage; he coma down to da front; he sing. He greata artist!"

"Yes, yes; but why did he do it?"

"Oh, why, signor. Ah, Rubini he go backa to spit."

In his delineation of the operatic style, Mr. Bispham lost his line in "Alberich's Curse." With the utmost ease he said: "Without stage settings and costume I am always at a disadvantage, and it has made me lose my line. With your permission I will glance over the piano score. And that reminds me of a story of Sir Henry Irving. (Laughter and applause.) Like all artists, now and then the line slipped from him, but so seldom his prompter grew careless. One night Sir Henry turned to the wings and said, 'Line, please.' The prompter was busy chattering, and Sir Henry repeated, 'Line, line.' There was a rustling of leaves, and then a distressed voice murmured, 'Which line, Sir Henry?'"

Miss Hoffman Leaves for Italy.

Emma Hoffman, prima donna soprano of the Boston Opera Company, sailed Saturday, July 16, on the steamer Berlin for Italy, where she will appear in opera during the summer. Miss Hoffman's brilliant successes in Norma and other operas are well known to the musical world.

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CARL HEIN AND THE GERMAN CONSERVATORY OF MUSIC.

On the cover of this issue of *THE MUSICAL COURIER* is presented a portrait of Carl Hein, director (with August Fraemcke) of the New York German Conservatory of Music, 306 Madison avenue, near Forty-second street, and well known as a conductor of prominent German singing societies. He is at present the conductor of the Franz Schubert Männerchor, Mozart Verein of New York, Concordia of Brooklyn, Einigkeit of Stapleton, S. L. Harmonie of Newark, N. J., and Liederkrantz of Elizabeth, N. J., and for the past eighteen years of the United Singers of New York. In 1894 Mr. Hein was associated with Zöllner and Von der Stucken as conductor of the great Sängerfest, and in 1909 served in like capacity. Last fall during the Hudson-Fulton celebration he won great praise for his superb handling of the great chorus of several thousand male singers who were attending the Northeastern Sängerfest at Madison Square Garden.

Mr. Hein possesses the distinctive genius of being able to make a chorus respond to his ideas, and as his ideas are of a lofty character, his insight broad and deep, his interpretative talent illuminative and his energy and personality an inspiration, the wonderful results he attains are an enigma only to those who do not know the man. The first time the writer ever saw Carl Hein was at the Kaiser prize competition at Newark, N. J., about six years ago. Mr. Hein had brought over the Franz Schubert Club, and the impression made by both singers and conductor was most impressive. Mr. Hein's mastery over every phase of vocal nuance and dynamics was at all times evident, and that the prize was awarded to another club was a surprise to many. Mr. Hein is, furthermore, a capable and efficient orchestral leader. For five years he was a member of the Philharmonic Society and concert master of the Amicitia Society of Hamburg, where his preliminary musical studies were pursued at the Hamburg Conservatory. He also studied voice culture with Oscar Saenger in New York.

The natural growth following good work necessitated the recent removal of the German Conservatory's quarters from Forty-second street to 306 Madison avenue, where the institution occupies a commodious house; the location is handy for express subway and elevated stations and all car lines. Particular attention is called to the annual concert of the German Conservatory of Music, which took place June 21 at Mendelssohn Hall. Some of the salient features of the work are as follows:

The New York German Conservatory enters upon its thirty-fourth year with one of the largest and most brilliant faculties ever brought together in a Conservatory of Music, and with a curriculum that includes every department of music and all connected branches.

The Conservatory is empowered by the laws of the State of New York to confer teachers' certificates, diplomas, degrees, such as Bachelor of Music, Master of Music, as

well as the degree Doctor of Music, at the end of the school year upon students who have completed the necessary course of study and passed a successful examination.

The gold medal is awarded every year to such a pupil who has already received the diploma, and who is found by the board of examiners to be the most deserving one.

To the student who not merely wants to become a performer, dependent upon the instruction of a master, but an independent musician, able to understand any work which he undertakes to study, there is nothing more necessary than a thorough knowledge of the laws of harmony and composition, especially for those who intend to make music their profession, and for this reason the Conservatory has formed a harmony class, to which all students have free admission.

Besides the harmony class, the pupils have also free admission to the following classes: sight reading, ensemble playing, lectures, orchestra class, etc.

The New York Germany Conservatory of Music will grant several free and partial scholarships; ten free and twenty partial scholarships. This idea is entirely philanthropic, and no one who is able to pay for instruction should apply for a free or partial scholarship. Free scholarships are issued in piano, violin, cello, vocal and theory. Applications must be made in writing, and must be accompanied by a letter of recommendation from the pastor of a church, principal of a school, or other reliable person. The recommendation must certify that applicant is unable to pay the tuition and in every way is deserving of the benefits conferred by the Conservatory. All scholarships are awarded by examination.

The summer course is a special course—in session from end of June till September—for those who are unable to study during the regular season, or those who are desirous of continuing their studies throughout the summer. The regular members of the faculty will be in attendance.

No boarding department is connected with the Conservatory; however, to give assistance to students, the institution has a list of families on hand where board can be secured at moderate rates.

Requiescat, Ragtime!

Ragtime is a back number; even the hand organs are discarding it in favor of more meritorious tunes. This, at least, is the decision of the members of the Musical Publishers' Union, which recently brought its yearly convention to a close. That these publishers are speaking by the card—or perhaps by the score would be the better phrase—it is only necessary to take a trip on one of the Coney Island excursion boats, those last courts of appeal of a popular song. There the absence of ragtime in the selections played by the orchestras is most marked. Ten years ago before the plague of music had de-

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scended on everything in the restaurant line, from Delmonico's to the cheapest red ink table d'hôte, no tune was ever considered to have really attained the high water mark of its success until the Coney Island excursion boat orchestras had played it for at least half a season. Nowadays, comparatively swamped in the appalling pandemonium of music which all the restaurants provide, their vogue as a criterion of popular taste is more limited, but it is worth noticing, all the same, that they seem to have turned their back on ragtime just as much as the rest of the public.

"There isn't a dollar left in ragtime for the publisher," said one of the men who had been attending the musical publishers' convention, "and there has also been a surprising falling off in the sales of our native musical comedy scores in the last year and a half. Perhaps this is due to the fact that they have all been a little more conventional and tinpanny than usual, but there is no further questioning the fact that these Viennese boys, like Lehar, Strauss and the chap who wrote 'The Dollar Princess,' have put an awful crimp in the earnings of native composers who turn out only conventional work.

"Ragtime had degenerated into a nuisance, and no one will regret it less than the musical publishers themselves—provided, of course, that they can only find another and more ambitious line of music which will sell as well. 'The Merry Widow' gave an upward tilt to the entire musical comedy and light operatic situation in the country, and I think the present fine all star revival of 'The Mikado' at the Casino is helping matters along in the same direction. At all events, no matter what the reason is, ragtime is dead. Madame has got to move!"—Acton Davies, in New York Evening Sun.



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LONDON, England, July 9, 1910.

The Beecham Opera Company produced Strauss' "Die Fledermaus" at His Majesty's, July 4. On July 16 the organization plans to give an English work by an English composer. G. H. Clutsam's romantic opera, "A Summer Night," is the piece scheduled.

Richard Strauss' early opera, "Feuersnot," will be given this evening for the first time by the Beecham Opera Company.

The Royal Opera, Covent Garden, produced d'Erlanger's "Tess," July 7. Given for the first time last year, it has been considered worthy of a place in the opera house's repertory, and no doubt will become one of the regular works for annual reproduction. The cast was as follows: Destinn in the title role, Sammarco as Alec d'Urberville, and Riccardo Martin as Angel Clare.

In an article appearing in one of the London Sunday papers recently on "Song Birds" was the following interesting comment: "Land birds chirp, roar, boom, scream, chatter, croak, gabble, coo, bark, laugh, mock, trill, sing and talk." Of course, the writer was referring to the feathered kind, but did he reveal a close acquaintanceship with the other kind?

Dalmores, who appeared at Covent Garden as Faust for the first time this season, made a tremendous impression. He sang the charming Gounod music as only an artist of his impeccable style can sing it, and his impersonation was as grateful to the eye as to the ear. Madame Tournietzoff, who was the Marguerite, and Edmund Burke, Mephistopheles.

John Dunn, the noted English violinist, will tour America this coming season under the management of M. H. Hanson. It is the verdict of all connoisseurs of the violin that Mr. Dunn is one of the greatest violinists of the day, particularly in Paganini music.

Excellent work was demonstrated by the pupils of the Blanche Marchesi Singing Academy at the Court Theater July 2. Excerpts in costume were given from several of the modern and romantic operas, under the conductorship of Walter Van Moorden.

At his second recital in Queens Hall, July 2, Bachaus again gave proof of his superlative technical command and poetic insight, in a program devoted exclusively to Chopin.

Augusta Cottlow has been engaged to play with the Cardiff Orchestra at Cardiff early in September. Miss Cottlow returns to Berlin shortly, where she has several important engagements booked for the 1910-1911 season. Among many engagements she will fill throughout Germany is an appearance with the Waldemar Meyer Quartet with whom she will play Arthur Foote's quintet, a

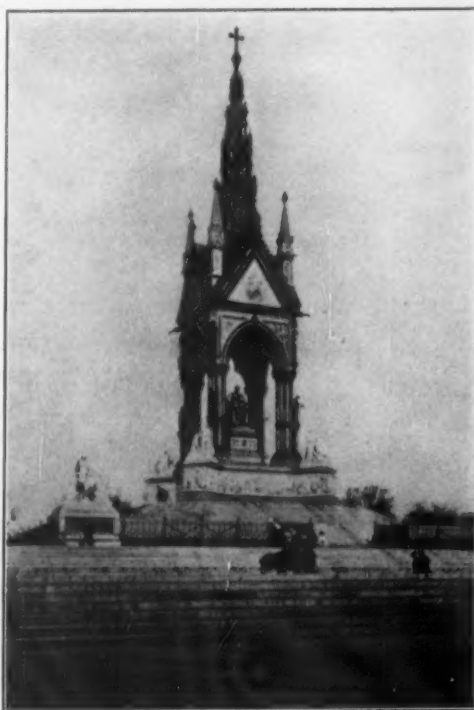
number she has played with great success with various quartets.

The foundation stone of the new building for the Royal Academy of Music will be laid on Thursday, July 14. The choir of the academy is to take part in the proceedings. The plans of the building show a magnificent structure. All modern conveniences will be installed (a large concert hall, etc.) and three new organs are to be added to the present number.

Hanna Butler, the successful teacher and singer of Chicago, has been spending the month of June in London and Paris, studying and coaching. Mrs. Butler will remain abroad until September 3, when she leaves for America to resume her work in Chicago.

Louis Bachner, the young American pianist who was associated for several years with the Peabody Institute in Baltimore, has settled in Berlin, where he will engage in teaching. Mr. Bachner has had many applications for time and anticipates a very successful and full year.

Henri Scott, who was one of the premier basses with the Manhattan Opera last year, has been engaged as solo-



ALBERT MEMORIAL, IN LONDON.

ist for one of the early fall concerts to be given at Albert Hall by the new Symphony Orchestra.

Eleanor Spencer, whose debut at Bechstein Hall this spring will be remembered by the many who prophesy a great future for this young pianist, is spending a few weeks in Paris, where she is filling some private engagements. She returns to London shortly to arrange for her winter season and will fill her second engagement with the Brighton Municipal Orchestra, under the conductorship of Joseph Sainton, on July 27, playing a Tchaikowsky concerto. Early in August she will be the soloist with the Berlin Philharmonic Orchestra, under Dr. Kunwald, at Scheveningen.

Mr. and Mrs. Henry Holden Huss, of New York City, gave a joint recital in Steinway Hall, July 8, with the

assistance of a cellist. The program contained several of Mr. Huss's compositions, among which was a sonata for cello and piano, a work of much attractiveness, especially in its first and second movements, and well written for the solo instrument. Among the songs Mrs. Huss brought forward were several by her husband, including "Before Sunrise," "It Was a Lover and His Lass," and "Phyllis," the latter a very well written and charming number. Mrs. Huss is a singer of experience and understanding and made a very favorable impression on her audience. Both artists will be heard in Paris the latter part of July.

It may interest the many friends and old pupils, both here and abroad of Adolphe Schloesser to know that he will celebrate his golden wedding very quietly at Paddocks Great Bookham, Surrey, on July 12. Mr. Schloesser came to reside in England in 1854, and was for many years professor of piano playing at the Royal Academy of Music, and many hundreds of pupils at this and other schools have been his during the last sixty-six years.

The sixteenth season of Promenade Concerts at Queens Hall will begin on Saturday, August 13, and continue nightly for ten weeks, until Saturday, October 22. The entire series will be under the conductorship of Henry J. Wood and the management of Robert Newman, who established the concerts in 1895. The list of solo artists engaged presents a total of eighty-seven names, and includes many artists who have long since established their popularity with the audiences of the promenade concerts. It is interesting, also, to observe that this list is almost entirely recruited from native talent. The sopranos engaged are as follows: Alice Baxter, Ellen Beck, Julia Caroli, Sarah Crook, Esta d'Argo, Edith Evans, Eleanor Felix, Ada Forrest, Foster-Salmond, Dora Gibson, Caroline Hatchard, Edith Kirkwood, Alice Motterway, Helen Noldi, Florence Schmidt, Eve Simony, Alice Tristram and Lillie Wormald; the contraltos are Amy Dewhurst, Laura Graves, Carmen Hill, Edith Miller, Violet Oppenshaw, Greta Rost and Maud Santley; the tenors are John Bardsley, Joseph Cheetham, William Foxon, James Hay, Morgan Kingston, Albert Maiden, Webster Millar and Joseph Reed; and the basses are Thorpe Bates, Humphrey Bishop, Herbert Brown, Robert Burnett, Wilfrid Douthitt, Hamilton Harris, Julien Henry, Herbert Heyner, Charles Mott, Norman Williams, Gerard Zalsman. The pianists: Cecil Baumer, York Brown, Christian Carpenter, Arthur Cooke, Tosta de Benici, Phyllis Emanuel, Polyxena Fletcher, Herbert Fryer, Elsie Horne, Auriol Jones, Ernst Levy, Myrtle Meggy, Hélène Morsgryn, Arthur Newstead, Marie Novello, Mrs. Norman O'Neill, John Powell, O'Neill Phillips, Elza Satz, Cecilia Satz, Johanne Stockmarr, Vernon Warner; the violinists: Ivonne Astruc, Arthur Catterall, Majorie Hayward, Anton Maaskopf, Maurice Sons; the violoncellists: L. E. Horton, John Linden, Jean Marcel, Jacques Renard; viola soloist, S. L. Wertheim; solo organist, Frederick B. Kiddle. As in former years, leading members of the orchestra will appear as soloists, among whom are: Albert Fransella, flute; Wilfred James, bassoon; A. E. Brain, Jr., horn; Walter Reynolds, euphonium; Alfred Kastner, harp; J. Haydn Ward, contra bass; Henri de Busscher, oboe; James McDonagh, cor anglais; Charlesworth Fawcett, clarinet; F. Gomez, corno di basso; F. L. Gyp, trumpet; Arthur Falkner, trombone; H. Dix, tympani. The Alexandra Vocal Quartet, the personnel of which is Nellie Dunford, Violet Wijams, Winifred Williamson and May Proctor, has also been engaged.

The following pupils of Charles Phillips were heard in concert at Bechstein Hall, July 5. An excellent method, and much careful and conscientious work on the part of both pupils and teacher characterized all the work of the various students: Favell Hill, Hope Irvine, Olive Kershaw, Ilma Marx, Winifred Millar, Iris Morton, Eveline Phillips, Eva Phillips-Jones, Elsie Scruby, Madge Baker, Gertrude Bowman, Kathleen Brecknell (Elkin scholar), Ardetta de Brissac, Dorothy Broughton, Dorothy Car-

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The following pupils in voice of Gregory Hart were heard in recital at Bechstein Hall, July 8: Winifred Bowden-Smith, Dorothea Crompton, Phyllis Finch, Mary Gordon, Eva Knight, Edith Lowe, Lottie Minna, Nellie Revill, Nellie Woodward, Ailsa Yoxall, G. H. Bamford, Horace Binks. Good taste and technical facility marked the work of this class and reflected credit alike on teacher and pupils.

EVELYN KAESMANN.

MUSIC IN SEATTLE.

SEATTLE, Wash., July 8, 1910.

Many prominent musicians of Seattle were present at the convention of music teachers held in Tacoma, June 22, 23 and 24. Walter G. Reynolds acted as president, with Gerard Tanning, of Seattle, vice president, and Lucy Cole, also of this city, a member of the program committee. Highly interesting papers were read by David Sheetz Craig and Edmund J. Myer, of Seattle. Frederick Fleming Beale, of this city, acted as toastmaster at the banquet held after the lively program. Thursday's session closed with a manuscript concert under the auspices of the Seattle Center of the American Music Society. Friday was given over to election of officers and a picnic at Point Defiance Park.

The Seattle Music Center gave a garden party and tea Monday afternoon, June 20, at the home of Mrs. Charles Evan Fowler, 1000 Thirty-fifth avenue. The following program was rendered: Trios, by Mary Carr Moore, "Songs For Waning Autumn" and "Idlesse," Miss Park, Mrs. Doheny and Mrs. Kessler; cornet solo, Robert Wotan; "Oh, Heart of Mine," Clough-Leichter, "The Nightingale Has a Lyre of Gold," Whelpley, Mrs. Frederick Adams; songs, Frank R. Atkins; readings, Mrs. S. S. Johnson; "Road Song," "The Tryst," Mary Carr Moore, Mrs. J. M. Lang; "Scene Religiosa," Claude Madden, Messrs. Madden, Mueller and Fairbourn; "Sunset," Dudley Buck, Mrs. D. C. Kessler.

A reception was tendered the New England Club Wednesday evening, June 22, at the residence of Colonel A. J. Blethen, Highland Drive, when 300 guests were delighted with an excellent program as follows: Selection, orchestra; opening remarks, John F. Murphy, president of New England Club; welcome, Colonel Alden J. Blethen; presentation of "Pilgrim Pioneers," Leonard F. Dearborn; "Landing of the Pilgrims," poem by Sam Walter Foss, interpreted by Henry Irving Dearborn; vocal solo, "June Roses," Maud White; poem, "Uncle Stephen's Story," Amos L. Hinds, Agnes Lockhart Hughes; vocal, "I Send My Heart Up to Thee," "The Year's at the Spring," Mrs. H. H. A. Beach, William Francis Hughes; selection, orchestra; "Work of the New England Club," Rev. J. D. O. Powers.

Edmund J. Myer presented a number of his advanced pupils in recital Wednesday evening, June 15, at Plymouth Church. A program of unusual excellence was offered. Ethel Myer accompanied at the piano. Selections were rendered by Misses Goodner, Avery, McDonnell, Mr. Martin, Miss Mahoney, Miss Lucas, Misses Harnish, Horne, Chaffee, Mr. Myer, Mrs. Grant, Mr. McDonnell, Mrs. Thorne, Messrs. Erickson and Matthiason, Miss De Courcy, Miss Berendes, Miss Ogden, Mrs. Sloan, the Woodworth sisters and Miss Woodcock.

A little folks' recital was given at the home of Carrie Taylor, 1821 Ninth avenue, west, Saturday, June 25.

Ray Bell, of Honolulu, gave a dramatic recital Thursday evening, June 23, at Eilers' Hall. She was assisted by Wilhelmina Smith, Mrs. N. P. Olson and Charles Moore.

A students' recital was given by the piano pupils of Mrs. Charles Nelson Gibson, at 2107 Tenth avenue, west, Saturday evening, June 11, with a program rendered by Gladys Stubber, Mrs. J. T. Gilfillan, Nellie Sherry, Donna

Hall, Gertrude Marlowe, Lucile Ostrander, K. Connolly, Mrs. Mulier and Marie Spranger.

Nellie C. Cornish, a popular member in the musical profession of Seattle, is taking a much needed vacation in California.

Clara Moore, a well known pianist of this city, and daughter of Mrs. H. D. Moore, soprano soloist, left Seattle Friday, June 24, for Holland, Mich., to join her mother, who is visiting relatives there. Before returning home Miss Moore will visit Boston, New York and Washington, taking a summer course of the Fletcher piano method, in Brookline, Mass.

Little Violet Bourne, the wonderful nine-year-old pianist, of whom Seattle is justly proud, is convalescing from an attack of illness that confined her indoors for several weeks.

The violin and piano pupils of Almeda Frances Mann gave a public practice recital at Trinity Hall Friday evening, June 10.

The Seattle Center of the American Music Society elected at its first annual meeting the following officers: President, Edwin Fairbourn; vice-presidents, Gerard Tanning and Lucy K. Cole; recording secretary, Mrs. J. J. Doheny; corresponding secretary, Mrs. George Bartell; treasurer, Alexander Myers; executive board, Miss Cole (chairman), Edwin Cahn, Mrs. S. S. Johnson, Mrs. D. C. Kessler, Mrs. C. E. Fowler, Mrs. C. E. Remsburg, Mrs. Rose Hosley Ireland; music board, Mrs. Mary Carr Moore (chairman), Claude Madden, Edmund J. Myer, F. F. Beale, Boyd Wells, Gerard Tanning, Sydney Brown.

Grace Rossaen was heard in a dramatic recital at the Columbia College of Music Monday evening, June 13. Miss Rossaen is a graduate of Margaret Ella Olson, and will enter the Emerson College of Oratory, Boston, in September, to continue her studies.

Pupils of John J. Blackmore gave a highly creditable recital Wednesday evening, June 15, at Unitarian Church, with the following students appearing: Marie Johnson, Olive Bettinger, Leo Cormier, Dorothy Fowler, Clara Zane, Clara Bryant, Coralie Flasket, Mary Kilpatrick and Rose Schwinn, with orchestral parts on second piano by Mr. Blackmore.

The Ralston Glee Club, Bowman Ralston, director, gave its semi-annual concert at Unitarian Church Friday evening, June 17, with the following program: "Sailors' Chorus," Parry; Theme and Variations (Cavalini), Messrs. Oeconomac and Dimond; "The Rosary," Nevin; "Fantasie Impromptu" (Chopin), Mr. Dimond; "Night Witchery," Storch; sextet from "Lucia," Donizetti; "Andante con Moto" (Weber), Messrs. Oeconomac and Dimond; "Robin Adair," arranged by Dudley Buck; "L'Alouette" (The Lark), Glinka-Balakirew; "Waltz Caprice" (Rubinstein), Mr. Dimond; "The Mulligan Musketeers," Atkinson.

The piano pupils of Sara K. Yeagley appeared in recital at Eilers' Hall Wednesday afternoon, June 22, assisted by Margarita Michael.

Belle Marie Brouette and Pearl Cornwall, pupils of Mrs. Eva Trew, gave a recital Thursday evening, June 23, at the Unitarian Church, assisted by Charles Eugene Banks, author and reader.

The West Side was the scene of a brilliant musicale Friday evening, June 24, when Grace Farrington Homsted (soprano), assisted by William R. Hedley (violinist) and F. Fleming Beale at the piano, presented the following program of French and German music at the studio of Mrs. Alma Roger Lorraine: "Angels Ever Bright and Fair," Handel; "Batti, Batti O Massetta" (Mozart), Mrs. Homsted; "Romance" (Wagner), Mr. Hedley; "Frühlingslied," Mendelssohn; "Sapphische Ode," Brahms; "Gretchen am Spinnrade," Schubert; "Standchen" (Strauss), Mrs. Homsted; "I Am Esmeralda" ("Polocia"), Thomas, Mrs. Homsted; sonata (Franck), Mr. Hedley; "Il est Bon, Il est Dieu" (Massenet), Mrs. Homsted; "Ave

Maria," Bach-Gounod; "Serenade" (Gounod), Mrs. Homsted; violin obligato by Mr. Hedley.

Elizabeth Richmond and Vaughan Arthur gave their annual pupils' recital Friday evening, June 17, assisted by Clare Farnsworth.

Christini La Barryuc is spending a few weeks recuperating in California, prior to resuming her vocal classes in September.

William B. Clayton, the genial business manager of the Seattle Symphony Orchestra, with Mrs. Clayton, who is also a factor in Seattle musical circles, has been spending a short vacation viewing the marine beauties of Puget Sound. Mrs. Clayton spent a few weeks recently at Scenic Hot Springs with Marguerite Lemon, and later Mr. and Mrs. Clayton were passengers on the Vancouver steamer. Mr. Clayton says it is a restful trip because "a man cannot run around the corner, even though he wants to." It was noticed, though, that Mr. Clayton, true to his colors, returned to Seattle last week and was at his desk as usual for business.

Heard by the writer at a band concert given recently at Volunteer Park, Seattle, when the opening bars of the sextet from "Lucia" were played: "Oh, mercy, that sounds like a funeral dirge," piped a female voice. "It is not, though," answered the stentorian tones of the "better half." "That's the sextet from 'Lucia,' one of the sweetest things ever written." "Humph!" responded the female. "She wasn't much, anyway, the crazy thing." Then this individual, with another female companion, pounced on the character of some passing object, and left it in threads, while "the band played on" and they heard it not.

Paolo Giorza will not take a vacation during the summer months because of the insistent demands made on his teaching time by his many pupils. The signor has many promising voices among his students that may surprise the musical world before many years.

AGNES LOCKHART HUGHES.

Adolphe Borchard's Hands.

The study of the hand is by no means confined to palmists and fortune tellers; to pianists and students of the piano the size and contour of the hands and fingers are most important. Casts of the hands of famous pianists have always proven interesting studies. Adolphe Borchard's hands have caused considerable discussion among artistic folk, musicians, painters and sculptors, all expressing opinions as to their development and indications. The young French pianist is of slender rather than robust build; but his hands display an almost rugged development. One might fancy such hands as indicative of poetic temperament; but while long, they are wonderfully developed, both in muscle and nerve; and in place of the tapering finger there is a broad, fleshy tip to each finger. The base of the hand, too, is wonderfully broadened, being almost square in outline and topping a wrist that is, by contrast, extremely slender, which, however, gives one the impression of extreme strength combined with flexibility, and it is a noticeable fact that there is none of the bulging of tendon and muscle so often noticeable in the hands of older pianists. Casts of the Borchard hand are being displayed in art shops and music shops abroad.

Arthur Rosenstein in Munich.

Arthur Rosenstein, the well known accompanist who left for Europe some months ago, has been appointed conductor of the Akademischer Orchester-Verband in Munich. He is also solorepetitor at the Royal Opera in the same city. Young Rosenstein seems to have made a most favorable impression as conductor at a concert which took place on June 18, according to press notices received at this office. His many friends will be glad to hear of his success.

The Beethoven monument recently dedicated at Heilingstadt, near Vienna, is by Weigl. The town was for years Beethoven's summer resort.

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John Dunn, Violinist.

John Dunn is a native of Hull and comes of a musical family, his great grandfather having been conductor at the Edinburgh Theater when Paganini visited that city. His first concert appearance was at the age of nine, and it was intended by his brother (also a violinist) that he should be made a musical prodigy, but the brother's death prevented this idea from being carried out. When twelve years old he went to Leipsic, where he had the benefit of instruction from that great teacher and master of technique, Henry Schrädick. The lad's great talent soon caused him to become a favorite pupil and Schrädick took an exceptional interest in his welfare, even giving him extra private lessons. Mr. Dunn has much to say of Schrädick's kindness and amiability. In a recent letter the latter mentioned the pleasure he felt at having produced an artist who would so thoroughly perpetuate his method, and that he regarded him as the best pupil he ever had. Mr. Dunn's professors in the theoretical branches of his art were Jadassohn and Richter. His compositions include cadenzas to the various concertos—Beethoven, Brahms, Paganini, etc.—occasional pieces and a concerto. He has given concerts all over the United Kingdom, always with distinct success.

At the age of sixteen John Dunn played Vieuxtemps' colossal E major concerto and Spohr's No. 8 at the Covent Garden promenade concerts. Gade's concerto was played for the first time in England at the Crystal Palace classical concerts by Mr. Dunn while yet in his teens. He has frequently played before royalty, and on one occasion had the honor of playing upon the late Duke of Edinburgh's Stradivarius violin. Mr. Dunn is the fortunate owner of two fine violins, one a Pressenda, the other a Stradivarius, both presents from his admirers. He has long been regarded as the finest violinist that England has ever produced, and his fame extends far beyond the shores of his native land.

Following are some press comments:

"England's greatest violinist" is a term which none can deny is fittingly applied to the subject of this short sketch. Wherever John Dunn has performed his success has been immediate, spontaneous and enthusiastic, and few artists have received more genuine praise and well-deserved recognition. And this is not to be wondered at, when one considers his absolute mastery of the instrument which he showed a love for at the early age of three, and on which he performed successfully in public a very few years later. His playing possesses the tangible something which breaks down barrier between performer and audience, and charms all listeners with magical effect. With perfect ease he surmounts difficulties which are omitted without hesitation by most violinists, but with all this brilliancy and power of execution he possesses a purity of tone, depth of feeling and perfection of phrasing which cannot be surpassed. Mr. Dunn, as is well known, is a native of Yorkshire, but at the age of twelve he went to Leipzig to study under the celebrated violinist and teacher, Schrädick (now settled in New York). On his return to England three years later he made his appearance at the Covent Garden Promenade Concerts, where he created a tremendous sensation. He subsequently played at the Glasgow Choral Union Concerts under Mr. Mauns and was always received with unusual enthusiasm. He has since given concerts throughout the

United Kingdom, and has besides a widespread reputation on the Continent. One of the great musical events of the past season was the Delius Concert, and on that occasion John Dunn, who played a legend by the composer, showed himself to possess unusual powers of interpretation. In fine, we may rest assured that he will continue to hold the high position in his art with which his name is always associated, if he does not become spoilt by success, neglect his work and accept the position of a merely popular performer. Let him take note of warning.—Musical Answers.

We may say at once that he is destined to shed lustre on the musical reputation of the country. The brilliance of technique is extraordinary, and, so far as it suffices, places him already in the front rank of artists. With the development of those intellectual qualities would make him as able a quartet leader as he is superb in solo playing, he will be a dangerous competitor for the premier-ship of the violin. It is no small matter that he created a sensation by a faultless rendering of Spohr's "Gesang Scene." The freedom, grace and cleanliness of the performance were astonishingly fine; bowing, fingering and tone were all more than perfect; the composer himself might well have come back from the spirit world to listen.—The Bradford Observer.

The audience felt from the first moment that a master stood before it, and the appreciation of Mr. Dunn's playing was shown by the thunders of applause that rewarded it. The violinist seems at home in all schools, playing with perfection of tone and phrasing in the andante and variations from Beethoven's "Kreutzer Sonata," the adagio from Spohr's ninth concerto, the andante from Mendelssohn's concerto, Paganini's "Carnival de Venice" and other pieces. His tone is wonderfully rich, as well as pure, his intonation perfect, his bowing, of every description—especially the rapid staccato—masterly in the extreme. In fact, he makes the violin almost speak, and we have never heard anyone produce those weird effects in Paganini's variations like him. His performances were a succession of triumphs, every difficulty being surmounted with the greatest ease, his execution showing really phenomenal powers.—The Birmingham Post.

So extreme an example of the one-composer program as a Paganini recital could only be justified by very exceptional playing. It is, therefore, pleasant to record that John Dunn's daring was not misplaced. The tactful skill which enabled him to deal with a succession of musical gawags in such a manner as to make them more than tolerable to the thinking listener does not place the violinist on the highest plane of art. But since technique is a means to an end, his clever display, carried out as it was, without any unnecessary sensational emphasis, was a valuable testimony to uncommon powers. It is not too much to say that the execution had the ease and finish of unmistakable mastery, while the play of imagination and humor brought to the surface what there is of intrinsic interest in music. That Mr. Dunn is more than a merely brilliant player was evidenced by his fine rendering of the adagio from the second concerto.—The Sunday Times.

A violinist of sterling merit. He is not of the showy school, but of that too small number of earnest and able executants whose artistic intelligence forbids them making display of virtuosity at the expense of the composer interpreted.—The People.

Luella Chilson-Ohrman, Soprano.

Information has been received by Haensel & Jones, managers of Luella Chilson-Ohrman, American soprano, to the effect that she has been engaged by Henry Russell for the Boston Opera Company. Mr. Russell heard her sing recently in Paris and immediately secured her services for his company.

Imperial Copyright.

The following statement has been issued by the Board of Trade:

The Imperial Copyright Conference, which was summoned to discuss the revised International Copyright Convention at Berlin and to settle the lines on which it would be possible to amend the Copyright Law of the Empire, has now held its final meeting. The Conference met at the Foreign Office.

Sydney Burton, M. P., president of the Board of Trade, presided at the meetings of the Conference, and was assisted by Sir H. Llewellyn Smith, permanent secretary, G. R. Askwith, K. C., and W. Temple Franks, representing the Board of Trade; H. W. Just, secretary to the Imperial Conference, representing the Colonial Office; A. Law, representing the Foreign Office; Sir Thomas Raleigh, Member of the Council of India, representing the India Office, and F. F. Liddell, of the Office of the Parliamentary Counsel.

The representatives of the self governing Dominions were: Sydney Fisher, Minister of Agriculture, accompanied by P. E. Ritchie (Dominion of Canada); Lord Tennyson (Commonwealth of Australia); Sir W. Hall Jones (Dominion of New Zealand); Sir R. Solomon, K. C. (Union of South Africa); and Sir E. Morris, K. C. (Newfoundland).

A. B. Keith, of the Colonial Office, and T. W. Phillips, of the Board of Trade, acted as joint secretaries of the conference.

A series of resolutions were passed dealing with the various subjects within the scope of the conference.—London Daily Mail, July 7, 1910.

Zimbalist in Cologne.

The following is from the Cologne Tageblatt:

Zimbalist's art is full of mystery—a perfect enigma. This modest young man stands before us with barely a perceptible movement of his body, with earnest, unchangeable countenance, while he draws from his instrument a volume of sweet sound. These brilliant, immaculately pure passages, this perfect mastery of technical difficulties, this healthy musical conception, this early knowledge of what others acquire after years of arduous work only—all this is indeed a mystery, something to marvel at. (April 8, 1907.)

Georgia Hall with St. Paul Symphony.

Georgia Hall, the American pianist, who made a successful debut at Mendelssohn Hall last winter, and who has been living in Appleton, Wis., since her marriage to Dr. Edward Quick, will play with the St. Paul Symphony Orchestra on November 20.

At the Allenhurst Club.

Alice Merritt Cochran (soprano) and John Young (tenor) sang at the Allenhurst Club, Allenhurst, N. J., Sunday, July 10. Besides several individual solos the two singers rendered a selected duet.

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PITTSBURGH, Pa., July 15, 1910.

Two performances of "The Doctor of Alcantara" were given last week at the Rittenhouse under the direction of Anne Griffith. The production of this opera proved to be the success of the summer season. The performances were smooth and the artists thoroughly familiar with their parts. Ed. Napier's bass never was heard to better advantage than in the solos and ensemble work of Don Hipolito Lopez Pomposo, a truly conscientious constable, who by his zeal caused no end of trouble in the play. George Herwig sang with fervor and opulence of tone in the role of Carlos and thoroughly looked the romantic, love-smitten gallant. His power of tone at times thrilled through the enclosure. Freda Davis, as Inez, the maid, gave every evidence of dramatic ability, and her voice, a rich contralto with remarkable depth and strength, was in itself a delineation of the character. William Shaw, as Senor Balthazar, was almost above criticism, as was Harry Waterhouse as Dr. Parcelsus. Mr. Waterhouse sang most dramatically and gave to the acting of the doctor a quaint, humorous solemnity, which caught the fancy of the audience. Mrs. Jerome Schaub was very clever in the role of

the coquettish, rather vixenish Donna Lucretia. Mrs. Belle McElhinney, as Isabella, looked beautiful and sang divinely. Sam Beddoe, Harold Gittings, Mrs. E. R. Montgomery, Edna Schucker, Anna Haines, R. Wall and E. R. Wall made up the rest of the very good cast. Success in this production has exceeded probably the warmest anticipations of those interested in the enterprise, and one thing has been proven, and this is, that Miss Griffith is capable of giving Pittsburgh what it needs most—a school of opera and dramatic arts. She has shown, in this production, what can be done in the way of making musicians more progressive and bringing musical and dramatic talent before the people in the production of the lighter operas.

Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, has been in New York for the past week selecting men for the new Pittsburgh Symphony Orchestra, which will open its season of thirty concerts in October, with Mr. Bernthaler as conductor.

Winifred F. Perry, the popular contralto of the Christ Methodist Episcopal Church, has opened a new studio in the Wallace Building in the East End, where she will continue her teaching during the summer.

May Marshall-Cobb, soprano, appeared as soloist with the Pittsburgh Festival Orchestra last Thursday evening. Mrs. Cobb established herself at once as a prime favorite, and received the highest praise for her artistic singing.

Joseph H. Gittings is spending his summer in town looking after his duties in connection with the Third Presbyterian Church music.

Charles Wakefield Cadman, the regular correspondent of this department, is in Europe, and will not return until September 15. He will give several recitals in London, Paris and Berlin, and will remain three weeks with his friends, the Von Kunits at Prime in the Tyrol Alps. Mr.

Cadman will meet some of the leading ethnologists and musical authorities while abroad.

"Sayonara, a Japanese Romance," from the pen of Charles Wakefield Cadman, has been published. It is written in Mr. Cadman's musicianly manner, with many subtle and delicate touches modern in construction, and can be sung as solo or duet. The cycle, as the title denotes, tells of the forbidden love of a Japanese maiden, and how at the last she contrives a farewell meeting with her lover. Despairingly they go over the brief season of their love in memory, to cry out at the end, "It was a dream of love and spring. Alas, that dreams have waking!" However, the credit is not all due Mr. Cadman. The four poems, written by Mrs. Nelle Richmond Eberhart, and which compose the cycle, are classics in themselves, and should inspire any composer of ability to give an impressive setting. The titles of the songs comprising the cycle are: "I Saw Thee First When Cherries Bloomed," "At the Feast of the Dead I Watched Thee," "All My Heart Is Ashes" and "The Wild Dove Cries on Fleeting Wing."

CATHARINE J. ELSTON.

Boris Hambourg's Debut.

Boris Hambourg will make his American debut with the Theodore Thomas Orchestra at Chicago. Hambourg's coming is an event of unusual importance. Manager M. H. Hanson is of the opinion that the popular notion that a cellist does not draw is a fallacious one. Mr. Hanson always has believed that a cello is a great solo instrument, both for orchestral and recital work, and anticipates a brilliant season with Hambourg.

Bernice de Pasquali to Sing at Ocean Grove.

A cable has just been received by Tali Esen Morgan that Bernice de Pasquali will return to America in time for a recital at Ocean Grove on August 6.

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LEIPSIK, June 27, 1910.

The Gewandhaus Orchestra, under Arthur Nikisch, gave an extra concert yesterday morning for the benefit of their pension fund. There was no soloist and there was none needed, for Nikisch presented a program that kept his audience at feverish enthusiasm. There were the Brahms C minor symphony, the "Tannhäuser" overture with Bachanale, the "Siegfried Waldweben," and the "Meistersinger" Vorspiel. Though there was but a single rehearsal, these men have known the compositions for so many decades that Nikisch was able to make his intentions fully understood at the one meeting, and the public playing of the program reached a magnificence that is hardly to be surpassed by any body of men under any conditions. The audience gave Nikisch an unusually cordial greeting upon his first coming to the stand, and from that time the enthusiasm arose steadily. When the concert was over there was a prolonged demonstration and Nikisch was moved by the unanimity of it. He had just come from triumphs in England and France, but he is always especially pleased when the people of his home city accord so great an ovation.

At Bad Elster on June 19, the American composer, Alvin Kranich, now of Dresden, gave the very first rendition of his fifth "American Rhapsody" for orchestra. On the same program Harry M. Field played the solo part to Mr. Kranich's piano fantasia with orchestra, under the composer's direction. Mr. Kranich has devoted most of his attention for three years to the composition of these five orchestral rhapsodies on American themes. The works are to require from fifteen to twenty minutes to play. They are not orchestral potpourri settings of American popular themes, but they represent real musical creation in that Mr. Kranich gives them development in close symphonic work. Each rhapsody is in the form of a symphonic movement. The present work employs four themes well known to the Eastern public, and one is able to report that there is musical merit and abundant vitality in every one of them, so that the composition is decidedly good music of the people, raised to the close-knit form desired by a musician. As to the Kranich manner of

orchestration, it is to be remarked that the composer is disposed to turn all the instruments loose at once, and even the contrabasses, horns and cellos are often allowed to play the themes. The result is one of great sonority, if in less relief than one is accustomed to observe in an orchestral composition. But who can say that that is not exactly the manner in which the folk would have its music served? Mr. Field played the fantasia brilliantly in every respect, and those who had not heard him for a decade were delighted to observe how much warmth had come into his work. The regular summer work of the Bad Elster Orchestra is under the good musician, Franz Woldert, who has conducted there for almost twenty years.

In the city of Plauen, a couple of hours distant from Leipzig, four pupils of Otto Weinreich gave a piano matinee in the Luther House Hall. The performers were Miss J. Eleanor Gorges, of St. Louis; Emmy Lange, of



RARE PICTURE OF HUGO WOLF.

Plauen; Käthe Mohn and Rudolf Ballard. During the morning they gave the Bach A minor fugue and the sarabande and passepied from the English suite, two Beethoven sonatas and the Eroica variations, and compositions by Burgmeier, Chopin, MacDowell ("To the

Sea"), Paul Juon, J. L. Nicode (octave, etude and F minor sonata), Rachmaninoff and Reinecke. Without exception the pupils showed correct and careful treatment of the instrument and in varying degrees of talent. Miss Gorges played intelligently and musically in movements from Beethoven, Chopin waltzes, the Nicode octave study and the Rachmaninoff barcarolle.

The Leipzig Philharmonic Mixed Chorus, under Richard Hagel, gave an à capella concert in the Albert Halle. Solo assistance included baritone, Willy Luppertz; violinist, Catharina Bosch; harpist, Stefanie Politz; hornists, Bruder and Fritzsche, and accompanists, Hans Avril, of Leipzig, and George Hirst, of Providence, R. I. The choruses included Reger's setting of a "Dance Song," by Thomas Morley (1557-1604); Karl Bleyle's "Chorus Mysticus," with piano and reed organ; three female choruses with piano, horns, harp and violin; Scotch songs set by Max Bruch, Russian songs set by Max Peters, Scandinavian songs set by Reinecke, and Italian songs set by Hugo Jüngst, also seven German folk songs set by Arnold Mendelssohn. This was the very first giving of Bleyle's "Chorus Mysticus." The work has merit but it will be always difficult to secure relative blend of the voices with the piano and reed organ as they are employed. The chorus sang creditably, the solo artists were in every instance agreeable and the attendance was large. Hagel's last work at the Leipzig Opera will be his conducting of the Verdi "Requiem," to close the season here July 10. The Opera will resume then on August 14.

The Leipzig City Opera is proceeding with its giving of the Verdi operas, and is alternating with such as Pfitzner's "Arme Heinrich," Weber's "Freischütz," Albert's "Tiefland," and the older "Don Juan," "Mignon," "Daughter of the Regiment" and "Hoffmann's Erzählungen." The performances are of great merit in nearly every instance, but the very highest of all standards is being attained by Dr. Loewenfeld, whose scenic attainments are attracting attention from all over Europe. Pfitzner's "Arme Heinrich" begins to arouse apprehension after a number of hearings. Probably no writer has so reveled in vague tonality as does Pfitzner in the first act of this miracle opera. The second and third acts are somewhat lighter musically. In so far as the text has to do with very old German tradition the work may finally earn a permanent place here without further consideration of the score.

The Czar of Russia has recently conferred the Officers' Cross of the Saint Stanislaw Order upon Prof. Carl Wendling, of the Leipzig Conservatory piano faculty.

EUGENE E. SIMPSON.

Later Leipzig Notes.

LEIPSIK, July 3, 1910.

With the giving of Verdi's "Requiem" on July 10, the Leipzig City Opera goes on a vacation until August 14, when it begins with the Sunday evening performance of "Carmen." Then follow "Fra Diavolo," "Tannhäuser" and the "Flying Dutchman" for the same week, and the opera will go on at the frequency of three to five operas per week throughout the year. The attendance upon the recent Wagnerian cycle and the Verdi season now in

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progress has shown steady interest, if not nearly sold out houses.

Recent Conservatory programs have included two public concerts by the student orchestra and student soloists, all concerts, as usual, in the Conservatory's own hall. One of these was in observance of the Schumann birth centenary, the other a memorial to the late Karl Reinecke. The Schumann program brought the piano concerto, songs (Miss Hedmond), an overture and three seldom played orchestral movements. The Reinecke program brought the "Kobold" and "Manfred" overtures, the piano concerto in C, the cello concerto, and songs and duets. The performances maintained a stage of great merit throughout, and the student orchestra especially distinguished itself. The Conservatory closes at the end of July and reopens for the fall term, October 1.

The Leipzig Orchestral Verein, founded by the late Oskar Noe, is giving a concert in the Bonorand, July 5, under its present conductor, Josef Pembaur, Jr., of the Conservatory piano faculty. The program will have the Schubert small symphony, No. 6, Mendelssohn's overture "Heimkehr," the Beethoven octet for oboes, clarinets, bassoons and horns, also Oskar Noe and Schubert songs given by Frl. Monakow, Herr Pembaur accompanying. The writer was privileged to hear the orchestra selections in rehearsal. The forty members are coming to play well together, and Herr Pembaur is industriously training them to secure fine contrasts, besides always maintaining balance and good tonal quality. Though the orchestra is one of amateurs it has distinguished members. The kettledrums are played by millionaire publisher-manager Ernst Eulenburg, the contrabasses are played by Dr. F. E. Dreibold, who once played chamber music with Rubinstein, also by Herr Meissner, a helper in the work of one of the high courts here. He is said to have a fabulous technique for his instrument and at some future time may actively participate in public concert life. A daughter of Prof. Julius Klengel has inherited her father's cello playing proclivities and allies herself with the cellists of this orchestra. The kettledrums themselves did service for about a century in the Gewandhaus, until bought by Mr. Eulenburg about three years ago. When a youth, which was quite a while ago, Mr. Eulenburg made the usual public examination performance at Leipzig Conservatory, playing a Chopin piano concerto. It is thought that through these many years of managing, publishing and money getting, his nature became so much more orchestral, that he could not resist going over to the kettledrums, and especially as he had a pair of tractable drums, thoroughly broken in by the century's experience at the Gewandhaus.

The distinguished Leipzig piano master, Robert Teichmüller, has had an unusual number of applications for next season's instruction. His correspondence is from practically every German and European state, besides Australia, South America, Canada, the United States, and India. He usually spends the summer in the Harz Moun-

tains but has gone occasionally to the Baltic Sea and to England and Ireland.

Mrs. Carl Alves and her aged mother will spend vacation with relatives at Barsinghausen, near Hanover. The season just closing has been an unusually busy one for this grand artist and instructor. Her pupils have included a number with valuable voices. Her gifted daughter, soprano Elsa Alves, and the contralto, Molly Byerly Wilson, of Los Angeles, will go to Bad Elster for some weeks.

Jane Osborne-Hannah, for three years a member of the Leipsic City Opera, and now of the Metropolitan Opera, will probably spend some weeks at Baden-Baden. Her husband, Consul Frank S. Hannah, of Magdeburg, has been transferred to the United States Consulate at Strassbourg, only a few minutes' run from Baden-Baden.

Among American music students now going home, there are two Teichmüller pupils, Alfred J. Quinn, of Philadelphia, and Mr. Miesler, of Illinois. Mr. Quinn gave steady attention to his study of theory and composition under Stephan Krehl, and he is taking home a number of creditable songs. Quinn and Miesler are accompanied home by the talented violinist, Adolf Olsen, of Minnesota, who goes to assist his former instructor, F. Melius Christiansen, in the violin teaching at St. Olaf's College, Northfield, Minn. Olsen was here for four seasons under Sitt and Becker. Christiansen also spent some years at Leipsic Conservatory under Sitt, and gave still more time to composition under Gustav Schreck. He is a musician of high ideals and much talent, both as performer and composer.

The American theorist and composer, Mortimer Wilson, who was for some years in charge of the theory work at the music school of the University of Nebraska, has been in Leipsic for some months composing under the guidance of Max Reger. His book, a "Rhetoric of Music," has been recently reviewed in THE MUSICAL COURIER. It is not widely known that Mr. Wilson has already three symphonies, of which one was played in the West by the Theodore Thomas Orchestra under Frederick A. Stock, also had performance in Russia. The Wilson output also includes an orchestral suite, many original hymns, and especially some early published songs that he now wishes had never been held against him. Mr. Wilson and his family will spend some years in Leipsic, and he has already resumed work with a number of pupils of theory.

EUGENE E. SIMPSON.

Marie Kern-Mullen Sails.

Marie Kern-Mullen, mezzo-contralto, who is well known in the South, sailed for Europe today (Wednesday) for a vacation in Switzerland, and will return in the autumn. Mrs. Mullen is under the management of the Sawyer Musical Bureau.

The annual Liszt stipend prize in Germany went to Karl Friedberg's pupil, Miss Karin Dayas, of Weimar.

A Magnificent Tribute.

Another strong tribute has been paid the American Musical Directory, this time by the Pacific Coast Musical Review of San Francisco. Alfred Metzger, the erudite editor of the publication in question, expresses his appreciation of Louis Blumenberg's valuable directory and guide in the following terse fashion:

THE AMERICAN MUSICAL DIRECTORY.

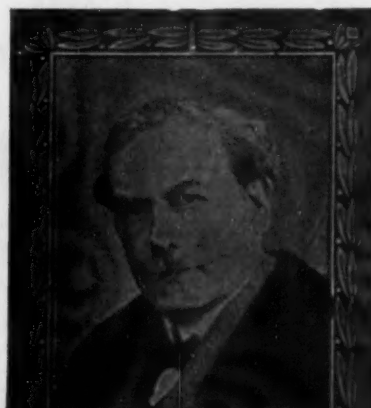
"The Pacific Coast Musical Review is in receipt of the American Musical Directory of 1910-11, published every year by Louis Blumenberg, in New York. This exceedingly valuable little book is the only publication issued in this country which contains the names and addresses of musical clubs and societies throughout the United States and Canada. Particular care has been taken by the publisher to be as up to date as possible, and any one who either is managing artists or who desires to enter upon a concert tour could not find a book more valuable than this one. A new feature in this work is a series of synoptical articles regarding well known grand operas and accompanying these are portraits of great artists who scored artistic triumphs in these works. In addition to this carefully compiled list of musical clubs and societies will be found a list of great artists, teachers, conservatories, piano and music houses in the United States and Canada. The reader can judge for himself whether such a work is valuable or not. Mr. Blumenberg certainly deserves the gratitude of all those whose vocation make information of such a character a necessity. The price of the book is \$3, and can be had by addressing Louis Blumenberg, 437 Fifth avenue, New York City."

Madame De Pasquali's Engagements.

Bernice de Pasquali has cabled to Tali Esen Morgan that she will return in time to sing at Ocean Grove on August 6; and this in spite of the many inducements held out to her to remain abroad for some special concert engagements in September. Mme. de Pasquali intends to devote her energies to adding to the brilliant reputation which her work with the Metropolitan Opera Company has deservedly brought her, and believes that concert work in her own country will best attain this end. The coming season will be her third with the Metropolitan, but it will be practically the first in which her talents will have had opportunity to declare themselves on the concert stage. Many of the leading orchestras and clubs already have signed contracts with Madame de Pasquali for concert appearances.

Antonia Sawyer on Vacation.

Antonia Sawyer left last week for a vacation trip to the Maine coast, Magnolia, Mass., Provincetown, Mass., and Cape Cod. During Mrs. Sawyer's absence Miss Eldred will have charge of the office. Next year the Sawyer Musical Agency will be located in the Metropolitan Opera House building.



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CINCINNATI, Ohio, July 8, 1910.

An unexpected feature was added to the supposedly closed musical season last week at the celebration of the silver jubilee of Bishop Maes, of Cincinnati's sister city of Covington, Ky., by the singing of the Don Perosi mass in D minor, a composition which had not been heard here under favorable conditions for years, and which was given with some of the leading soloists of the city in the ensemble. The number was prepared by Alfred Benton, organist at St. Mary's Cathedral, who coached the chorus and the choir boys. The proper parts of the mass were sung by choir boys, whose sweet voices were heard to particular advantage in the impressive passages. For the common parts some twenty-four well known male soloists of Cincinnati and vicinity were selected, giving this portion of the mass unusual strength and beauty. The solo work of Winston Coffman, baritone, and the singing of Joseph Schencke, tenor, were particularly in evidence. Among the well known singers in the male chorus were Joseph Schencke, William A. Beck, F. Hazengahl, John Huber, David Davis, Samuel Hall, Joseph Schultze, B. Von Wahlde, Robert Schledorn, C. H. Lynch, Ray McGill, R. G. Lamberton, S. W. Coffman, T. J. Sullivan, C. J. Nock, Joseph Theissen, Frank Shields, Robert Thiemann, James Hughes, Arthur Rohan, Mr. Pantley and Mr. Worsley.

Rehearsals for the second act of the Florida-Jones popular romantic opera, "Paoletta," which is to be produced at the Ohio Valley Exposition next month, were begun on Tuesday night. There are three chorus numbers in this act, one calling for seventy-five voices, one for fifty and one for twenty-five. In each chorus an entirely different corps of singers will be used. Alfred Hartzell, who is conducting the rehearsals, is being assisted by Mr. Beck and Nora Rehmdt, who graduated at the Cincinnati College of Music recently with high honors, and who is considered one of the leading pianists of the city at present. The third act will be placed in rehearsal within two weeks.

The last of this year's conservatory graduation recitals occurred on the evening of July 1, when Madge Blount,

pupil of Helen May Curtis, gave an exceptionally interesting program. Miss Blount has real elocutionary skill, her gestures are graceful, and she reads with rare artistic effect and feeling. The recital was a tribute to the capacity of teacher and pupil alike, and marked the distinguished close to a notable series of seventy student concerts, begun the first week in April. Miss Blount had the assistance of Marie Higgins, a clever young pianist, who is receiving instruction in the master classes of Hans Richard. Miss Higgins played with the flawlessness, fluency and genuine feeling for the artistic, which is characteristic of Mr. Richard's pupils, and elicited the warmest applause.

Faculty and student concerts are in progress at the Cincinnati Conservatory of Music in connection with the large summer school. One of the most important of the

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faculty concerts will be the organ recital at St. Paul's Cathedral, Seventh and Plum streets, on July 13, when the distinguished organist, Karl Otto Staps, A. R. A. M., London, gives a recital on the beautiful new Cathedral organ. Mr. Staps will be assisted by Gertrude Mills Hunicutt, contralto, and Florence Ann Teal, soprano, post-graduate pupils of Clara Baur.

The coming season promises to be an unusually busy one for the Cincinnati Symphony Orchestra under the direction of Leopold Stokowski. Manager Frank Edwards, who has just returned from an extensive trip to various cities that desire to engage the orchestra next season, reports that four concerts have been booked in Columbus, three in Dayton, and that several other cities in this vicinity are negotiating for dates, giving the orchestra a circuit over which to play when not engaged in this city. Besides these circuit dates the orchestra has been booked to appear under splendid auspices in Buffalo,

Cleveland, Detroit, Toledo and other large cities of the Middle West. Several festival organizations also are negotiating with the orchestra management for special engagements in the spring, which probably will result in continuing the work of the orchestra several weeks after the close of the local symphony concert season.

The series of summer lectures begun at the Cincinnati Conservatory of Music last month by Theodor Bohlmann is being continued by Harold Becket Gibbs. His first topic of discussion was "Gregorian Music," in which his address was supplemented and illustrated by the singing of a choir of boys of his own training. The second lecture of Mr. Gibbs' series will take place on Tuesday night.

Mr. and Mrs. Theodor Bohlmann, of the Cincinnati Conservatory of Music faculty, are spending the summer in their cottage at Rockland, Me.

Edna Showalter, the popular soprano, has been engaged for one of the leading roles of the Florida-Jones opera, "Paoletta," to be produced here next month.

The commencement exercises of the Clifton School of Music, in Assembly Hall, on Friday night of last week, introduced much excellent talent. A feature of the evening's program was the work of a chorus, composed of the vocal classes, under the direction of H. C. Lerch.

Bernice de Pasquali, who will sing the title role in the Florida-Jones opera, "Paoletta," at the Ohio Valley Exposition, writes from Capri, Italy, that she is enjoying her vacation and soon will go to Paris to arrange for the costumes she will wear in the opera. C. H. ZUBER.

An Interesting Combination.

A combination of more than usual interest will appear on the American platform next season, the personnel of which will be Cecil Fanning, baritone; Harriet Ware, composer and accompanist, and H. B. Turpin, accompanist. The first part of their combined programs will consist of German, French and Italian compositions, rarely heard, sung by Mr. Fanning and accompanied by Mr. Turpin, who will also explain the purpose of these works. The second part of the program will consist entirely of the compositions of Harriet Ware, sung by Mr. Fanning, with Miss Ware at the piano.

A unique feature of this part of the program is that the composer of the music will be at the piano and the author of the words will sing the songs, Mr. Fanning having written the lyrics for a number of Miss Ware's compositions. Mr. Fanning will also give some recitations with Miss Ware at the piano, for which she has written special music.

This unusual program has made so strong an appeal to the musical clubs of America that many engagements already have been booked.

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MUNICH ECHOES.

EGERN AM TEGERNSEE, July 5, 1910.

Just before the Richard Strauss week there appeared on the book market an illustrated pamphlet of about thirty pages called "Der zerpfückte Richard Strauss," which might be translated thus, "The plucked Richard Bouquet." (The word "Strauss" means also a bunch of flowers; also, an ostrich.) A grotesque Salome holding a caricatured Strauss-head on a plate and "Richard-Strauss-Karikaturen in Bild (picture) und Wort" (word) make up the title page, which is nicely gotten up and printed in three colors. There are contributions by Alex. Moszkowski ("Salome" in verse); "Critical Paraphrases" from various Berlin criticisms; "How a Strauss portrait is produced," an illustration in three parts, first: an outline of a pear, big end up; second, a few scratches denoting eye, nose, mouth and ear; third, more circular scratches to represent hair, and under each part the following legends: "Erst ne Birne" (first a pear), "Dann ne Stirne" (then a forehead), "Haare kraus—Richard Strauss" ("hair mussed—Richard Strauss"). The rhyme-jingle is lost in the translation. One can easily make the caricature.

Further there is "Moderner Künstler-Geist, oder 'Alles Salome'" ("Modern Artist-Spirit, or everywhere 'Salome'") in ten exaggerated sketches each with two lines of text, ending as follows: "Salome, Salo-mädchen, Salo-mai, Salo-muh, Salo-mon, Salo-mord, Salo-max, Salo-matsch and Salo-mist." The end syllables give the reader a clue to the very drastic illustrations, excepting perhaps, "max," by which Max Klinger, the artist, is meant, and "mord," by which a frightful chord murder is intended. A "Strauss Phantasia," illustration by E. Stern, is followed by "Die nächste Partitur" (the next full score), by Richard Strauss, in which the instrumentation is parodied amusingly. For performances in foreign lands "there will be added, according to location, one ocean fire, one Niagara Falls, one simoom, one herd of elks, and one Aetna outbreak." "Gott, muss das zauberhaft klingen!" ("God, how magically that must sound!")

Some comical lines on the "Symphonica Domestica," by A. Notenquetscher, are followed by this: "'Salome' and 'Elektra' were given together in Spain at one performance, i. e., half the orchestra played 'Salome' and the other half 'Elektra' at the same time, and no one noticed it!" Under "konzentriert" (concentrated) the following is given out: "The tenor-buffo, Goldkragen (Goldcollar), is engaged at the Court Theater in X. In his outer appearance and in his mimic, he is a splendid edition of Oriental race peculiarities. The following recently appeared on the program there:

Herodes Herr Müller
Salome Frau Starke
Johanaan Herr Walter
Vier Juden Herr Goldkragen
It is cheaper to have but one—Goldcollar!

Salome: Wait, Johannes, you will be beheaded!

Johannes: And it will go worse with you; you will be composed by Strauss!

"Epikletra," opera by Richard Strauss, is the next subject, most dreadfully illustrated and paraphrased, representing scenes by Epikletra and Creosotemis Orest. Egisth, the dance and Epikletra's death, clad in a pair of mismatched socks! The conclusion represents "Salome en route." Singers and players appear in costume, the head of Johannes is borne on a platter by a colored servant, Strauss appears grasping traveling bags and laurel wreaths, from which float great streamers on which is to be read: "Dem verehrten Meister, grossen komponisten," and on the bags a big letter S, with a royal crown.

There are other articles and illustrations, difficult, or almost impossible to translate, that must be read and seen to be appreciated. Hundreds of comical Strauss allusions and caricatures fill the illustrated weeklies of Germany and other countries, and the foregoing compilation from Die Lustigen Blätter goes to show how Strauss and his

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works are kept in almost continuous public view, both seriously and otherwise. Such is popular greatness!

Among the numerous wreaths presented to Strauss after the final concert last week was a beautiful silver laurel piece resting on a handsome cushion.

The Strauss week, so I heard from competent authority, was a financial as well as an artistic success.

Mention should be made here of the special efforts of Baron Speidel, of the Hof Theater, and of Herr Emil Gütmann, who is credited with the original idea of the "Richard Strauss Woche."

This letter is written at Egern am Tegernsee, among the mountains surrounding the lovely lake. Though but two hours from Munich there is no mistaking the change of atmosphere. It is positively cold here, and yesterday—

July 4—there was new snow on the Walberg directly behind our house. In 1903 there was snow in every month of the year, I am told. Egern and the adjoining village of Tegernsee are very popular summer resorts, many wealthy people, also of the nobility, having very beautiful villas here, and some of them appear to be posted on the sides of the hills and mountains. Many visitors come up here from Munich over Sunday, while all the hotels—a dozen, perhaps—and also many private houses, have their regular summer guests. Dr. W. L. BLUMENSCHNEIN.

A Medley of Wit.

The opera was "Il Trovatore."

"Though I no more may hold thee,

Yet is thy name a spell,"

sang the basso to the prima donna. And it was. Her name was Sophronia Czechlinskiwicz.—Judge.

They used to pay the highest wages to the milkmaid with a sweet voice. Now the singing is done by machinery and they say the result is just as good. At least, the cows have not been known to complain.—Rochester Post-Express.

"The folks in the next flat don't own their piano. They rent it."

"How do you know?"

"Can't you tell by the way they play it?"—Chicago Journal.

Farmer's Wife—I hear your son is making money out of his voice at the opera?

Neighbor—That's right, ma'am.

Farmer's Wife—Where did he learn singing?

Neighbor—Oh, he doesn't sing. He calls the carriages.

—Chicago American.

Waterhouse Notices.

The following notices relate to Viola Waterhouse, the well-known soprano:

Mrs. Waterhouse was as delightful as ever, especially in her solo selections, which were received with the greatest favor.—Republican, Springfield, Mass.

Mrs. Waterhouse sang refreshingly; her voice is brilliant and used in most artistic fashion.—Republican, Binghamton, N. Y.

Mrs. Waterhouse is a young lady of fine stage presence, attractive and genial in manner, and the possessor of a magnificent soprano voice of exceptional range, clearness and sweetness. All her singing was marked by lyric grace and ease of delivery.—Grand Rapids Democrat.

Uda Waldrop to Accompany Von Warlich.

Uda Waldrop, a young Californian, whose brilliant accompaniments have created considerable interest during the last few seasons in Paris, has been secured by Reinhold von Warlich to accompany him on his forthcoming American tour. Mr. Waldrop today stands in the very fore rank of accompanists, and promises to be to von Warlich what Coenraad V. Bos was to Wüllner.

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AN editorial in London Musical News is captioned "Whither?" We are going straight ahead, dear contemporary.

AN English army bandmaster died recently and had his violin buried with him. It was lucky that he didn't play the piano.

EUROPE certainly boasts more opera singers than America. Our cousins hemisphere may have them, but why boast?

OUR tuneful summer mosquitoes are much more businesslike than musicians, inasmuch as the little warblers never do their work without sending in their bills ahead.

OF a very promising composer the Dallas (Tex.) News says: "The lovely andante of Mozart always captivates one, and it is our loss we do not hear more of his work."

THE Spokane Spokesman-Review reports that a woman of that city, Lisle Dunning, an amateur musician, has succeeded in making "a perfect violin." Exit Messrs. Amati, Bergonzi, Guarnerius, and Stradivarius, in discouraged procession.

UNITED STATES Treasury reports of the ordinary receipts and expenditures for the fiscal year ending June 30, showed a surplus of \$11,000,000. Of this sum, American composers, through payment of taxes on their property and business interests, contributed the \$500,000.

OSCAR HAMMERSTEIN arrived in town last week, minus his famous tiled hat, his grand opera company, and his usual good humor. He told the reporters that he is sick, that he intends to give comic productions at the Manhattan, and that he surely will open an opera emporium in London next winter.

AN inadvertent slip in the Berlin letter of THE MUSICAL COURIER, issue of July 13, gave Leschetizky's age as "four score and ten." The famous pedagogue is only eighty, and we hope that with this extra lease of ten years, which we have restored to him, the young man will continue to do his excellent work in the training of pupils to play the right notes with the right finger, and at the right time.

HENRY W. SAVAGE announces that he has secured the sole American production rights in English for Puccini's "The Girl of the Golden West." The work will mark Mr. Savage's return into the grand opera field, where he will be more than welcome after the brilliant record he established in that line of endeavor. It may be taken for granted that "The Girl of the Golden West" will be heard in English in every important city of this country, just as Mr. Savage's splendid productions of "Madam Butterfly" and of "Parsifal" were sent on trans-continental tours.

FOLLOWING the recent Strauss celebration, Munich soon will enter upon its cycle of twelve festival concerts by the orchestra of the Konzert-Verein, increased to 110 musicians, under Ferdinand Löwe's direction. Devoted principally to Beethoven, Brahms and Bruckner, however, the symphonies of Schubert, Schumann, Mendelssohn, Liszt and Berlioz (representing the after-Beethoven period) also will be heard at the series, the listeners thus being afforded a complete vista, in a model presentation, of the symphonic development during the nineteenth century. The concerts begin August 5 at the Munich Exposition's new music hall, and the subsequent dates are August 8, 10, 13, 17, 19, 24, 27, 31, September 2 and 4. The representations should be nearly ideal, for the Konzert-Verein Orchestra at

this time possesses technical mastery quite extraordinary, according to Gustav Mahler, who led the men during his recent rehearsals for his new eighth symphony. Circulars pertaining to the cycle may be had from the office of the Exposition Music Festivals, Munich, 38 Theatinerstrasse.

NOTHING was done by the recent Russian Douma to stop the terrifying activities of composers in that country. New publishers' catalogues from the land of the Little Father show veritable clouds of novelties in the shape of piano and violin pieces, songs, concertos, symphonies, symphonic poems, etc.

At the Connecticut Alienists Associations' congress the other day, near Stamford, Dr. Vail, of Enfield, made an address, in the course of which he said: "An education that taxes a child too much in one direction, such as music or drawing, is attended by grave dangers. The absurd and often cruel custom of forcing prolonged musical training, requiring many hours of daily practice, upon children who have no special musical talent, and who have in addition all their other tasks to perform, is only too common. * * * How many there are now living out their lives in asylums and sanitariums whose lives have been wrecked and their nervous systems shattered by overstudy." THE MUSICAL COURIER frequently has pointed out the same danger and warned teachers and students against it. Excessive practice, decidedly, is worse than too little practice, for the latter never can be harmful to health. Well regulated moderation in music study is as advisable as sensible moderation in every other pursuit that taxes the brain and the physical structure of the body. The whole point may be summed up in the maxim of the early French philosopher: "Too much of anything is good for nothing."

MOTHER GOOSE IN MUSIC.

"Baa, baa," black sheep,
I don't like your note;
Especially when I hear it brayed
In Strauss' "Don Quixote."

Dickory, dickory, dock,
The mouse ran up the clock;
Too bad it didn't chase and roam
Through sister's cursed metronome.

Jack and Jill went up the hill
(At Bayreuth)—they loved song, sir;
But what they heard near made them ill,
They didn't stay there long, sir.

A little "rag time" now and then
Is relished by the best of men,
But even they protest with might
'Gainst rag time morning, noon and night

Fee, Fi, Fo, Fum!
I smell the blood of an Englishman;
'Tis Elgar, rent to pieces small,
By Europe's learned critics all.

Andreas Dippel was in so well
When harder than Humpty Dumpty he fell;
All New York's critics and all Dippel's men
Couldn't put him together again.

Said little Giordano,
Who sat at the piano,
"A new 'Chenier' I'll indite."

With finger and thumb
He proceeded to strum,
But nothing worth while did he write.

Mary, Mary, quite contrary,
How can you go on so?
Your silly way, and the things you say
Surely are not comme il faut.

TO EUROPE.

Various European offices of THE MUSICAL COURIER report a proposed tour in Europe of the Chicago Theodore Thomas Orchestra, in combination with the celebrated Mendelssohn Choir of Toronto. All kinds of schedules and dates have been sought in order to arrange the tour on a practical basis, so as to insure and assure its success, artistically and financially, and some of the public spirited men of Chicago, chiefly Norman Fay, have been active in bringing about so laudable an object. If Mr. Stock is to be retained as conductor, the European tour would demonstrate the wisdom of this step. The Chicago Record-Herald, in one of its references to the orchestra some weeks back made the following statement:

Mr. Stock, the conductor of the Thomas Orchestra, is, we have been informed by the tongue of rumor, about to divorce himself from the organization to which he owes his fame and which has, in its turn, profited by his truly remarkable gifts for orchestral direction.

In a season in which rumors pass current almost as easily as facts it is necessary in the interests of truth to advance the statement that the present conductor of the Thomas Orchestra is likely to guide the artistic destinies of that organization for a considerable period of time to come. Not only is Mr. Stock under contract with the Orchestral Association, but it was asserted yesterday by Mr. Fay, the second vice president of that body, and by Mr. Otis, its secretary, that the relations between the officers and trustees and Mr. Stock were of the most harmonious kind and that no thought of separation had occurred to him or to any member of the Orchestral Association.

Mr. Stock is at present directing a series of concerts at Willow Park, Philadelphia.

Mr. Fay has been conducting the European negotiations, as reported to us, and having been the brother-in-law of the late Theodore Thomas (Mrs. Thomas being a Fay), his interest in the perpetuating of the renown of the orchestra is natural, and yet also instinctively artistic. The statement of the Record-Herald, based upon Mr. Fay's remarks, will be accepted as particularly effective; at the same time there is no reason to assume that because the relations between Mr. Stock and every one else are harmonious, that statements made by this paper regarding Mr. Stock's European publicity representative, and the proposition to place him in New York as Mahler's successor, beginning 1911-12, are by any means contradicted. This paper is a musical paper, the world's musical paper, now in its thirty-first year, with news connections in the musical circles the world over, and it has no object in weakening its own position of authority by opening its columns to rumors.

Mr. Stock may consider a vacation of a period very healthy for further professional advancement intellectually and artistically; there would be no wrong in this; rather right. If Mr. Fay's European project goes through Mr. Stock will not only get that vacation, but he will also get something else. The Philharmonic of New York will secure Mahler's successor, and now that Weingartner has resigned from the Vienna post—first announced by this paper, together with the fact, not rumor, that Muck would be his successor—there is a new opening for the Philharmonic.

Furthermore there is a feeling in Boston that this everlasting importation of foreign conductors should, for a time, cease, and that an American product should get an opportunity, and here again who but Stock could be mentioned more naturally? Mr. Fay would have no hesitation to negotiate with Mr. Higginson, and the two could compromise by filling Stock's place in Chicago with some one while Stock was engaged at Boston.

All these are very natural affairs that might justify discussion in a music paper without offending the tender speculative feelings of Mr. Neumann, of Chicago, who recently declared that he would "have his hands in it when Stock's successor is named, for I don't propose to be barred out of Orchestra Hall again." Mr. Fay must reckon with a managerial intellect of the caliber of the very late

American Consul at Cologne, where his office never could be found.

But idle persiflage is out of place when a European trip of the Thomas Orchestra with the Toronto Mendelssohn Choir is debated. A combined affair at Albert Hall, London, on the next Fourth of July, would counteract to a great extent the awful impression made in Europe by the Fourth of July concert this year of Johnson and Jeffries.

ON CLAIMS AND CLAIMERS.

(Marc A. Blumenberg in "Observations," Musical Courier Extra, July 16, 1910.)

Some one with an appetite for journalistic clean things sent me a number of copies of the New York Tribune containing articles called "The Pianoforte and Its Music," and I at once became suspicious of these productions through the appearance of the name "Pianoforte," for I happen to know that the generic title of the piano has, in our American country, long since been changed through the common sense view of the people, their own intelligence guiding them in calling the instrument by a name that would, at least, through custom, seem appropriate. The instrument we make and use today, coming and growing out of its predecessors, has different functions from those of the old instrument called the pianoforte. We are not making pianofortes today at all. Therefore, when I saw the heading "Pianoforte," I at once concluded that the writer of such an affectation could not, by any possible stretch of the imagination, be in sympathy with our product, and that he was a copyist was soon seen by me.

The article in the Tribune has the old time worn cuts showing how the piano came from something that preceded it, and it is sad to reflect that the Tribune has been so deficient in educating its readers that they must be fed in 1910 with illustrations and statements about the piano that have appeared thousands of times within the past half century in thousands of papers and magazines, pictures and stories about the piano now adapted for the nursery; not for matured minds. The whole series of the three articles is a conglomeration of encyclopædic padding and there is not one original idea in the whole series and not one practical observation or suggestion. Legends, mythological fragments, old, played out stories, and traditional nonsense taken from old accounts written before the days of the comparative method, fill columns of the Tribune, misleading any one who would be apt to drift into this unsymmetrical discourse, written by a man who cannot play a scale properly on the instrument and who is not, personally, acquainted with the piano fabric; by a man who is not sure of the piano tone quality when he hears it.

For instance, to show the danger of encyclopædic quotation without giving the source, the Tribune writer says: "The oldest illustrations of this manner of producing musical sounds that have been discovered are Assyrian." He means oldest illustrations, not oldest sounds, although he comes very near saying the latter. He refers to the twanged or plucked string. He plucked an old encyclopedia, for, in accordance with much later discovery than that covering the Assyrian sculpture, there are evidences of plucked stringed instruments having been in use in China. The illustrations of the Assyrian bas reliefs refer to a period about 2000 to 2500 before Christ, usually about 2000 and downward. Most of them come within 1000 and A. D. 1. The Chinese evidence points to a period of more than 4000 before Christ, to a period beyond Biblical chronology, to a time referred to as applying to Nineveh in "Babel and Bibel," that is, to a period we formerly called prehistoric; it is beginning gradually to become very historic.

I merely refer to this old and angeliclike repetition of children's story put to the credit of the predecessors of the modern piano. I could quote fifty

such blunders in the Tribune article, rank nonsense, and all referring to the so called ancient phase of the subject.

After nearly a page of ancient encyclopædic dissertations, during which the Tribune writer, as usual, never commits himself, we finally get down to Guido d'Arezzo, and he tells us that Guido d'Arezzo "is credited" with having applied keys to the monochord; he does not tell us that he applied them or that it is shown that he did not; oh, no, he tells us exactly what the encyclopædia told us seventy years ago, and that is that something is credited to some one; we are just as far as we were seventy years ago when we follow the Tribune writer; he tells us the same thing. But I'd like to know how more than one key can be applied to a monochord. It is one string; where are the two keys to be applied? In the creating of the intervals? Does the Tribune writer mean to tell us that the monochord intervals were made by using keys on each interval section? Why, then, there would be no use for our present scale at all. But questions of this kind cannot be argued with writers who are not practically *au fait*; who merely pad. He could not reply anyway.

The charm of the writer of the Tribune, which consists of bringing great names into his articles and then suddenly dropping them like a hot poker, for fear that it may lead to an embarrassment, is shown at the end of his second article of the series, in which he says something about Kuhnau of Leipzig recording "the fact that on sounding a note (on a certain instrument used in those days) its overtones could be heard simultaneously up to the sixth." That intelligible statement, the meaning of which is so translucently clear to the whole Tribune staff and to the teachers of music in our public schools, and as clear as mud to the Tribune writer, is followed by the following statement: "Helmholtz's determinations as to the influence of the artials (typographical error for partials) on the timbre of musical instruments have been of the utmost importance in pianoforte construction," and there he ends this significant matter, the real core of the whole question. As I said, this Tribune writer will introduce into his articles formidable names to make an effect, but as to discussing their theories—well, that's the color of another horse; he never will venture, and that stands to his credit, for he does not know.

And now a few words on the piano and its music, to follow his title. The soul of the piano, that thing which makes the piano of today what it is, existed long before any of these encyclopædic and copied statements, put forth just once again after many repetitions, this time by the Tribune writer. This soul of the piano, this essential first and last and all the time, this basic law on which the piano is built, has not even been touched upon or alluded to by the Tribune writer in his pontifical article on the pianoforte; grandiosely termed. This soul of the piano, the scale, as it is called, is, in each case of a new piano conception, the very foundation of the physical article, and is the piano itself; and this scale question is entirely forgotten or not known by the Tribune writer.

In view of this I must apologize to the readers of this paper and to the paper itself for having absorbed this time and space in the discussion of such a fugitive and futile topic as the Tribune's article. The one consolation is that no one has read it; the Tribune readers are not too numerous to spend their time on a pianoforte article, and Heaven knows that those few who started reading it must have ceased soon after having started, for a more hebetudinous, stolid, uninteresting, shilly-shally essay I never had the misfortune to look through, and I know no one, except such as those who read that writer's leaden articles in order to enjoy his manner of eluding a definite assertion, could have been induced to go through it. It is fierce. Life, indeed, is too much a matter of go

and energy to waste its fiber on the desert of Tribune commonplaces anyway in the department of music in that paper. If that paper is willing to print such stuff, it must expect to make another reduction in its lowered price of a cent a copy.

THE DOINGS OF D'INDY.

Interesting sidelights are thrown by the Boston Transcript on the work and personality of Vincent d'Indy, at the celebrated Schola Cantorum in the Latin Quarter of Paris:

Here, then, in an old, conventual abode, closely in keeping with the spirit and religious temper of Franck's music, M. d'Indy lectures, teaches, plays, expounds, and transmits.

By the schedules he gives five or six courses in composition, his method being to treat each form separately in its historical development—a series on the sonata, another on the oratorio, another on the symphony, and so on. The man who rises to address these classes is tall, spare, and now a bit gray; bearded after the French fashion, somewhat preoccupied, not as one immersed in reverie but as subordinating other concerns to the art he professes. If his manner is that of the aristocracy from which he is sprung it is dignity not of personal consequence so much as a sense of responsibilities which that descent implies. His public as well as his private address confirms this. In lecturing his style is direct and very simple. He speaks in conversational tone with the utmost precision of definition. The names of Bach and Beethoven are his conjuring words; César Franck is spoken of as his venerated master. He frequently interrupts his discourse with measures or phrases in illustration for which he sits to the keyboard to play as an artist, though not as a virtuoso. At the end of the lecture hour, the students are free to consult him, or he may look at anything they have written. Again, in this more personal relation of his teaching his emphasis is on the less personal side of it. He is less interested in what the students are than in what they have been able to do. He meets them with the promptness of a busy man who has plenty of time for important things, though none to waste.

If to be steadily occupied is to be busy, M. d'Indy is a busy man. While, neither assuming nor desiring to be a virtuoso, he is a facile pianist and plays frequently in chamber concerts and as the accompanist of distinguished singers, often in the performance of his own works. He is a good, though not a thrilling conductor, and the orchestral concerts of the Schola Cantorum are performed under his baton. From his routine one would suppose him a man driven by the sharpest necessity to assume a multitude of responsibilities. He rises early; and the first hours of the morning go to his own study and composition, though, like César Franck, his larger works are only undertaken in the longer leisure of summer holidays. His forenoons belong to the school; he passes to an hour with a private pupil; to rehearsals of singing societies; to chamber concerts, to any two or three of the score of engagements which claim an active musician who is at once teacher, composer, conductor and performer. Yet his independent means make this routine a voluntary burden. It used to be said of him that he lived with the abstemiousness of a monk, without family ties of any kind, dedicated to music. This was romantic in sound, but not true. Since the death of his wife he has, indeed, concerned himself almost solely with his music; a concern which his three daughters are said not to share. He looks for no sympathy, according to report, for his artistic aims, from his relatives.

In the Evening Post, Henry T. Finck points out a prosperous course for misguided young music makers who have been giving their fancies rein along the sinful symphonic and operatic course pursued by Richard Strauss, Reger, Debussy, d'Indy, and the other modern tonal heretics:

Has it ever occurred to young composers that the shortest road to fame and fortune lies in writing good wedding music? In no other department of the art does the supply fall so lamentably short of the demand. There are hundreds of thousands of weddings in America and Europe every year, and at nearly all of them appropriate music is wanted, yet there are barely half a dozen that have been universally accepted as suitable. In nine cases out of ten the Mendelssohn "Wedding March" is played, or the "Bridal Chorus" from "Lohengrin," or both. Here are the two great models of what is wanted; music which is simple, tuneful, sentimental, stirring, exultant. The exultant strain is missing in the "Lohengrin" "Bridal Chorus," but it is all the more conspicuous in the introduction to the third act, which expresses the wedding festivities within, and which should be played more frequently at marriages.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given works of American composers and their products.

A WORD TO THE BOOK MAKER.

We have heard so much about native opera that we are heartily sick of the sound. By all means have opera in a language we can understand, if it is any consolation to understand the twaddle and the piffle and the asininity of most of the popular operas. But who is going to write the librettos of our American operas? Please tell us that. We make bold to say that if our composers could get hold of really fine books they could give us good operas. They cannot get the books. Of course, we know that there are opera books of a sort to be had, for we have seen dozens of them. As a rule, these books have been written round some incident in our brief and unromantic history, or about some local Indian hero. The librettist has taken it for granted that if the subject is American it must therefore appeal to the American public. Over in England our musical brethren have been talking about native opera more than we have. The English librettists also seemed to think that the foundations of British opera lay in British subjects. They got down their histories and story books and looked up librettos. "Will this do for a subject?" said one. "No, I think so and so will be better," said number two. "Oh, no, let us try that," said number three. That is how the national opera in England came to be. The subject did not come to the librettist and fill him with dramatic fire. He went to the old skeletons and galvanized them into a kind of spasmodic activity. Cowen's "Herold" was a British opera with ghastly scenes in it, and was an utter failure. Hamish MacCunn tried a Scottish opera on the Scottish subject "Jeanie Deans" with dire results. The most illustrious of all was Arthur Sullivan, a musician of vast experience who knew the stage well, and who had a personal style that was immensely popular not only in England, but throughout the world. Yet his "Ivanhoe" was a disastrous venture for all concerned. The fact is we do not care at all whether the subject is native or foreign. The one thing that makes a play successful is its human interest. Before setting to work on his subject let the librettist ask himself, "Would this subject as an opera subject appeal to German, Italian, French, and English hearers who have no sympathy for the subject simply because it is American?" If it has no human interest it will be a failure. The shipwrecked anarchist who asked his rescuer, "Has this island a government? If it has I'm against it," is a brother to the librettist who says, "Is this subject American? Then it will make a grand libretto."

SHAKESPEARE AND OTHERS.

Shakespeare was an Englishman who wrote some of the most powerful lines in all literature concern-

ing the merits of his native land. Yet his subjects are by no means confined to England. "Hamlet" is Danish; "Romeo and Juliet," Italian; "Antony and Cleopatra," Egyptian, mostly; "Troilus and Cressida," Greek; "Julius Caesar," "Coriolanus," Roman; "A Midsummer Night's Dream," an Athenian fantasy; "Othello," Venetian, as is also "The Merchant of Venice," and so on. The first English opera of Purcell was "Dido and Aeneas." The Italians do not trouble themselves about national subjects. "Aida" is not Italian. "Madam Butterfly" is Japanese. Weber's "Der Freischütz" is German, it is true. But the opera succeeded because of the myth and the music. Beethoven's "Fidelio" is not German, nor are Mozart's masterpieces. Wagner has only one truly German work to his credit, to wit, "Die Meistersinger." Then let our book makers get that bee out of their bonnets, that American opera must be on an American subject. The subject matter of an opera book must have a human interest, and it must be a play suitable for music.

A SUITABLE SUBJECT.

It is the greatest mistake in the world to think that a good drama must necessarily be a good opera book. A play that is stronger when spoken should not be sung. In our opinion "Macbeth" is not an operatic subject. Take our old friend Gounod's "Faust," for instance. There is an ideal opera book, constructed by the cleverest of all stage playwrights, the French. The human interest in the book is, of course, the love of Faust and Marguerite. In addition to this we have the very attractive Mephistopheles with several capital songs. We have soldiers, an impressive church scene with organ accompaniment, and the romantic touch of the supernatural all through, especially at the end. Does any one ever stop to ask, "Of what nationality is the story?" The tale is generally believed to be German. In "Carmen," another immensely popular French opera, we have a Spanish subject. But the real "bite" of Carmen is not the Spanish spice, but the fatal fascination of Carmen for Don José. Saint-Saëns is a very keen champion of French music. Yet the greatest of his works have no French in the subject matter.

ACCESSORIES.

No amount of picturesque accessories will save a book that lacks the genuine human touch. An opening chorus of be-feathered savages or of jovial cowboys on a ranch will serve to give local color, or "atmosphere." But the real drama begins when the old cry of humanity is heard on the stage and the audience loses all national boundaries. It is this one touch of nature which Shakespeare says makes the whole world kin. It is this that makes a drama appeal alike to the American and the European. A composer very often deludes himself into believing he is writing truly dramatic, and powerfully emotional music when he is merely picturesquely expressing his pleasure in the charm which the situation of the play on the banks of the Ganges or the Hoang-Ho has for him. If he has the right dramatic touch he will feel the human heart beating on the shores of the Hudson and the Mississippi. For human beings are the same the world over, whether the flag is blue, yellow, scarlet, or striped. A strong drama, as we said before, may make an unsuitable libretto. We cannot imagine such a play as "The Round Up" in operatic form. The work must have lyrical situations where music is able to soar to a higher emotional plane than the spoken

drama could go. Historical characters are usually a "frost" in opera. We recently had Beethoven on the stage to no great purpose. Napoleon has occasionally figured as a vocalist before the footlights in the most incongruous manner. Saint-Saëns' "Henry VIII" (of England) is hardly a success in France, and can never be popular in England where the national conception of a Tudor Henry is rudely shocked by the Bourbon Henry of French opera.

THE TREATMENT OF THE SUBJECT.

Let us suppose, however, that we have a really fine subject, American by preference, and suitable for music. Now the librettist can easily spoil it in his treatment of it as a libretto. And a fine subject well handled by the librettist may be ruined by the composer. It is seldom that we find an opera perfect in subject, treatment, and music. Many of the famous masterpieces are absolutely stupid in subject. The treatment and the music have saved them. Beethoven was a long time finding a subject that suited him. Mendelssohn and Grieg never found them. The librettist must consider the needs and limitations of the music. The singer, for instance, cannot sing without breathing. Long lines and compound sentences are therefore undesirable in librettos. If they are there they must be in the recitatives, or less emotional parts of the dialogue. It is this length of line that has made the song-writer shun the sonnet. It is impossible to set these lines to a melody that the singer can sing without breaking the phrase into two or three sections, unless the tune is fast, which is generally contrary to the nature of a sonnet. Shakespeare's Sonnet XV begins thus with four lines that have only one comma:

"When I consider every thing that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment."

Now the sentiment of these lines is suitable for music, but the length of them is not. Shakespeare knew that a short line was better for music, as we can easily prove by examining any of the many lyrics for music in his plays:

"Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude."

That is a perfect lyric for music. Nothing could be finer. One of Byron's minor poems is a very grateful lyric:

"When we two parted
In sorrow and tears,
Half broken-hearted,
To sever for years."

With such lines as those the composer has perfect freedom of action. He can write broad legato, broken phrases, quick or slow passages, anything in fact. Look at the verses in Longfellow's "Hiawatha." See how short and pliable they are. To those words Coleridge-Taylor has written one of the most successful choral works England has ever sent us. Longfellow's "Golden Legend" furnished Sullivan with the book of his greatest choral work. But who is going to tackle Longfellow's "Evangeline?" Our New England poet has written nothing more beautiful than "Evangeline." Yet those terrible hexameters will forever put it outside the pale of the librettist. Wagner knew the worth of the short line. The great garden duet in "Tristan" is written in such brief phrases that it is little less than comical to read them without the music. Wagner, the poet, knew what Wagner, the composer, needed. The greatest difficulty that Jones, the composer, has is to get Brown, the poet, to write suitable verse for music. Brown will insist on turning out poems that will pass the monthly magazine standard as poetry, and he is highly indignant if Jones, the composer, repeats one of the lines, or hacks his poem about so as to make it fit his music. The operatic

librettist must study the requirements of the music that is to be sung, and not the meters of verses that are to be recited. In opera the verse is not all in all. It is only the subject matter of the song.

BE NATURAL.

The librettist must also avoid those conventional archaisms which have descended to us from ancient days when such expressions were natural. We cannot stand, "I fain would," "erstwhile," "fare thee well," "did'st thou but feel," "I trow," "the welkin lowers," "methinks," and a score or more of expressions that no American or Englishman ever uses, or ever will use, except in third-rate opera books. Though we have in common use in the United States certain words, such as "gotten," "proven," that are obsolete in England, yet that is no reason why we should go out of our way to use expressions that belong to England exclusively. A few days ago a New York paper told of a man who paid his customs duties with "the coin of the realm." This is a republic, and we pay our debts with paper, not coin. In the realm of England they pay gold. The ordinary man may spend a year or more in England without seeing a scrap of paper money. Last week another journal said that the language used in Albany recently on the rejection of a certain bill was "unparliamentary." That is another Anglicism which has no business in our vocabulary. And so it is with the librettos that have come to our notice. The subject may be American, but the language is full of un-American expressions. It seems as if the librettist thought it necessary to drop all naturalness when he wrote his book for music. He could not make a greater mistake. If there is one thing more than another that an opera book needs it is simple directness. A sentence sung is more difficult to understand than a sentence spoken. The singer that is hampered with the long breath necessary for a long phrase cannot put the same force or freedom into its delivery as he could with a shorter phrase. And opera is unnatural and artificial at best. It is by no means the highest of musical forms, but if we are to have opera let it be of the best. The most natural expression becomes somewhat unnatural when sung.

THE COMPOSER.

We perfectly well know that our composers are as liable to fill their scores with foreign musical phrases as the librettists are to dose us with old English and modern British expressions. The librettist, however, can safely leave the composers to us. We know our Verdi, Wagner, and Gounod, and can put our fingers with very little trouble on "coincidences" in the composers' works. We will say this much in the composer's favor, and that is that he does not go back two or three hundred years for his music as the librettist often does for his verse. What kind of "fish, flesh, or fowl" is it when words as old English as Beaumont and Fletcher are set to music compounded of Wagner and Massenet? The answer is: NOT American opera.

OLIVER DITSON COMPANY, BOSTON.

"Scottish Songs."

If this nation, to wit, the U. S. A., had a literature of folksongs such as Scotland possesses we would straightway call it "the greatest in the world" as is our custom to do with anything that pleases us. We should be much nearer the mark this time than we sometimes are, for there is no disputing the fact that the folksongs of Scotland are of superlative excellence. Many a great composer, including Beethoven, has paid homage to the music of the land of the purple heather. Scott's native land,

Caledonia stern and wild,
Meet nurse for a poetic child,

has also proved the "meet nurse" for some of the most haunting of melodies,—melodies which have sprung from the people, so it seems, for no one can tell who first gave them being. Many of the exquisite and inimitable lyrics of Burns were composed for these delightful airs, as were Moore's much inferior poems for the folksongs of Ireland. The old melody was in existence long before Burns wrote the words:

Should auld acquaintance be forgot
And never brought to min'?

Should auld acquaintance be forgot
And days o' lang syne?

So was the tune to which he wrote "Scots, wha hae wi' Wallace bled." And there never was a more pathetic and beautiful love lyric written than the second stanza of the song beginning "Ae fond kiss and then we sever." We refer of course to Burns' famous lines:

But to see her was to love her,
Love but her, and love forever,
Had we never loved sae kindly,
Had we never loved sae blindly,
Never met, or never parted,
We had ne'er been broken hearted.

Scott well said that those immortal lines have the essence of a thousand love stories in them. And then again, where can a more beautiful lyric be found than the same poet's "Red, red rose"?

O my love's like a red, red rose
That's newly sprung in June;
O my love's like the melody
That's sweetly play'd in tune.

Old as these poems are, and till older the melodies, yet we feel it our duty as well as delight, to bring our readers' attention to them whenever we get the opportunity. Then when a series of some three dozen Scotch songs, arranged for the most part by Helen Hopekirk (who was a pupil of Sir Alexander Mackenzie, the greatest living Scottish composer), was sent us by the Oliver Ditson Company, we at once expressed our joy thereat. Concerning these old songs we may appropriately say what Sir Joshua Reynolds said of old paintings, that those works which have stood the test of time are worthy of a regard and reverence to which no modern work can pretend. It is odd that Scottish poetry should be the product of great poets, while Scottish music should be traceable to the people alone.

"Day Dreams," song, by Eugene Cowles.

This is a well made reproduction of the conventional English ballad such as one could hear by the hundred at the old St. James' Hall (of blessed memory) in London some years ago, when the Ballad Concerts filled in the four to six hour intervals between lunch and tea. From the number of Cowles songs on the Ditson list we infer that there must be a demand for this kind of music. We have no objection to that demand, provided that it spreads among those who like the lower class of music-hall rubbish. It is just such music as this "Day Dreams" that will bridge over the chasm between the worthless and the best. But be it distinctly understood that we cannot by any means be brought to rank this music with the best songs of our land, to say nothing of more musical lands.

Of "Summer of the Heart" and "Miss Eliza" by the same composer we have little to say, except that such music is of no interest to us, but that it may fill a gap in those musical natures that have not risen to better things. There are thousands of immeasurably worse songs published.

"The Frontiersman," song, by Greville Hayes.

We like the conception of this song better than its execution. The composer has kept out of the well-beaten track of the popular ballad and has given us virility instead of the usual sentimentality, for which we are grateful. But structurally the song is fragmentary. There are too many full closes on the tonic for our taste. We cannot say that this is wrong, for it may be intentional. There can be no two opinions about the faulty phrasing in the first four measures of the D major section. The word phrasing should be thus, (a) "So here's to a frontier life," (b) "and here's to the race that ends with a well aim'd shot." That is the only common sense division of the lines. It is meaningless to say (a) "So here's to a frontier life and here's to the race," (b) "that ends with a well aim'd shot." And this bad phrasing is accentuated by making the musical phrase for "So here's to a frontier life," exactly the same as "that ends with a well aim'd shot." The fact is the lines are ill adapted to music and are not poetical either.

"The Likes of Her," an Irish song, words and music by Samuel Richards Gaines.

The Irish idiom is happily employed in this little song. The seriousness of the music adds zest to the drollery of the words. But whether we consider this an Irish song or not it is well written and its effect does not depend on its imitation of the Hibernian.

"Of All the Year, 'Tis Summer," words and music by the same author, is a brilliant concert song in which a very effective vocal melody is helped by a rousing accompaniment for the piano. It is a pleasure to review such songs as these in which musical intelligence, ample technique, and freedom from the commonplace are conspicuous.

"Lovely Mary Donnelly," song for low voice, by Henry Osgood.

We have here another well written song. No critic can put his finger on a technical inaccuracy and say "this should not be." At the same time a little more rhythmical variety in the musical phrases and in the all too smooth

accompaniment would help this song to a greater sway over the emotions of an audience.

"Together," song for high voice, by William Dichment.

This is another song in that already overcrowded sentimental collection which publishers from time immemorial have been accumulating on their shelves. As there is nothing in this song that has not been said a thousand times before, even to the syncopated accompaniment in the agitated passages, we must pass it. The poem is full of stilted phrases and archaic diction, to the great sorrow of the grammar. No good poet mixes "you" and "thou" so absurdly. What kind of style does he take for a model who says "Were we together, dearest, you and I" at the beginning of his lyric, and "so thou didn't love me true" at the end of it?

"Others," song, by Luigi Denza.

Fred. E. Weatherly, the author of these words, is the best known of the English ballad lyric writers. This is a good example of his work. It is an expression of mild melancholy in careful English, as ballads in England are. Luigi Denza is an Italian who lives for the most part in London and who has cultivated with a certain amount of success the English song. This present work is good enough of its kind. It can offend no one, nor will it rouse an audience to frenzy.

"My Rose of Yester-e'en," song, words and music by Marie Rich.

There is an air of sincerity about this song as if the author had expressed a keen personal sorrow. The music has a Scotch manner which adds a good deal to its character. We are very sorry that "yester-e'en" (which is poetry for "last night") does not rhyme with "of a dream," but our cold, critical ear cannot accept M for N. As far as the meaning goes it would do just as well to substitute "that burning fell, unseen," for "the memory of a dream." The line would then read: "O mine eyes are dimmed with tears, that burning fell, unseen," and everybody would be perfectly happy, because "seen" rhymes with "e'en."

"Thou Art My Rest," song, by Arthur Bergh.

We are glad to see an attempt at a better style than is to be found in the ordinary song, but we do not relish some of the expedients of the composer to attain his ends. We do not like the leading tone doubled in a first inversion of the dominant seventh, nor are we overjoyed with the octaves between the bass and soprano. If a composer is attached to this kind of writing, however, he need not mind this little idiosyncrasy of ours.

"Would You?" song by the same composer, calls for no special comment. It is a cross between a mazurka

and a waltz, and it is effectively written for the voice. But the lyric shows the great absurdities to which poetic raptures will carry a man who is doubtlessly in ordinary life a perfectly sane citizen. In the first stanza he wants to know what would happen if one lover was a zephyr and the other a rose. Not satisfied with this he changes one to a daisy and the other to the sun. Then we have them as a clover and a bee. Our readers can, of course, see the logical connections among a zephyr, the sun and a bee. If not, why not?

"Kerry," song, by Victor Harris.

This, in our opinion, fulfills the conditions required of a good song. It is simple without being trivial, the voice part is vocal, the diction of the words is helped, not distorted, by the music, and the harmonies are varied without being elaborate, and natural with all their art. There is a tenderness in the words which the composer has admirably caught in the music. In other words, we have here a fine poem in a fine musical setting. It is the old line of Juvenal over again, "Mens sana in corpore sano," which was, and always will be, the standard of health, whether artistic or physical. Needless to say we do not mean that every song should be Irish in character, Kerry in subject, and tender in expression, though we should not be surprised to hear that some of our readers, believing us to be "Corkers," had so construed our criticism.

"Fate," words and music by Lily Strickland.

This combination of moral admonition and tonal strenuousness inculcates the wholesome philosophy that we—that is to say, human beings, and not necessarily the editors of THE MUSICAL COURIER—are puny affairs and our deeds of small account. We know it, alas and alack! Unfortunately for the limitations of music, this kind of instruction can best be imparted without the rumbling and roaring of a piano (and forte) accompaniment. Either one of two things must happen, to wit: we must shut our ears to the music if we wish to get the full force of the meaning of this modern version of Isaiah, or we must yield up our souls to the tempestuous torrents of the music and bid the moralist go hang. For there are certain sayings that are better distinctly spoken than elaborately sung. The guards on the elevated trains, for instance, best serve the interests of the passengers by speaking the names of the station rather than by voicing their remarks in that picturesque recitative so many of them affect. And in like manner these dialectics of Lily Strickland would more surely convince us of the futility of our efforts if they were quietly told us. That terrible 6-4 chord in F minor quite unnerves us for calm contemplation. We note the appropriateness of that imitation of the Ride to the Abyss, from Berlioz's "Damnation of

Faust," and we think those opening lines in the manner of Smith's "Address to a Mummy" perfectly grand! But it is a thousand pities that the poetic flood was too big for the narrow channel of grammar and that it "slopped over" into such an expression as "We, poor fools, doth play the part." We doth, doth we? Marry, well said. A foolish jest, go to!

"Franz Liszt." The story of his life, by Raphaël Ledos de Beaufort.

There never was, and perhaps never will be, a more engaging personality in music than that of Franz Liszt. We have to go back into mythology for a counterpart, to the days of legendary Orpheus.

Now, while we certainly should not like to be condemned to a long course of Liszt's music, we find an unfailing and never flagging interest in the man. He was "the noblest Roman of them all." We search in vain for any trace of that narrow partisanship and selfishness which mar the biographies of so many illustrious men. He championed Bach, he fought for Chopin, Schumann, Berlioz, and as for Wagner, why, it is certain that his later works could not have been written, much less played, if Liszt had not supplied Wagner with the money to live on. Liszt, more than any one else, raised the social status of the musician. Mozart could dine in the kitchen with the servants when he visited a nobleman. But Liszt was a different man. If a king offended him he left the realm for a quarter of a century or so. When he found a silk cord across the drawing room separating the artists from the aristocrats, Liszt tossed the cord aside before he began to play, and the cord has never been replaced. Of course we can have nothing new to say about Liszt. Now and then as we listen to his music we express the wish that it could be more worthy of so great a soul. For Liszt's real greatness does not appear so much in what he put on paper as in what he did. We can only express again our gratitude for what he did for music, hail him as the inventor of the symphonic poem, love him for his extraordinary devotion to struggling musicians, and salute him as the crowned king of the pianists.

This work of Raphaël Ledos de Beaufort is dated London, 1886, and is therefore not a new work. But the re-issue of it this year with many additions calls for this comment of ours. We hardly think it necessary to review the work in detail. The list of noted pupils at the end gives eleven born in the United States and five in Great Britain. The American born are: Arthur Bird, William H. Dayas, Amy Fay, Carl V. Lachmund, Dr. William Mason, E. Baxter Perry, Carlyle Petersilea, Max Pinner, Edward Reuss, William H. Sherwood and Neally Stevens. The British born are: Eugen d'Albert, Walter Bache, Richard Hoffman, Frederick Lamond and S. B. Mills.

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THE STEINWAY PIANO



30 DOLPHIN AVENUE,
WINTHROP, MASS., July 9, 1910.

The long anticipated Japanese song cycle, "Sayonara," by Charles Wakefield Cadman, the rising young composer of the Four American Indian Songs and other no less well known compositions, has at last appeared and proves to be a notable product of his undeniably great musical genius. The musical structure is woven around the text of a Japanese romance dealing with the celebrated and beautiful spring flower festival, an occasion much lauded by the Japanese poets, who describe the rivers as "rich-hued lengths of flowered brocade cut by the boats of the merry-makers." Like "masses of pink-tinged cloud," too, cling the cherry blooms to the branches. The petals fall thickly to the ground, lying in faintly flushed drifts like "new snow, sunset tinted." With this preliminary introduction the story continues as follows: At one such time Oguri and Haru, previously strangers, passed each other in pleasure boats. Instantly, as more often happens than wise-acres own, soul spoke to soul, though lips were silent. Again Oguri beheld Haru in the summer festival, the Bon-odori, variously called the Dance of Souls, the Festival of the Dead, the Feast of Lanterns. Despite its name, this is not an unhappy occasion. To the young lover the maidens "with woven paces and with waving hands," with graceful, gliding movements and spreading, fluttering sleeves, resembled a flock of bright birds or gorgeous winged butterflies floating near the earth. And Haru was the brightest bird, the sweetest voiced. The maidens sang "The parents who will not allow their girl to be united with her lover, they are not the parents but the enemies of their child." Enemies of poor Haru, then, must have been her father and mother, for in the autumn, sorrowful, but obedient, as a true daughter of Japan must be, she laments the death of her hopes, stifling her heart-break in her flowing sleeve. Somehow, with the innate wisdom of lovers, they contrived a farewell meeting. Despairingly they went over the brief season of their love in memory, to cry out at last: "It was a dream of love and spring. Alas, that dreams have waking!" In support of this argument Mr. Cadman has written four numbers to the words of Nelle Richmond Eberhart, "I Saw Thee First When Cherries Bloomed," "At the Feast of the Dead I Watched Thee," "All My Heart Is Ashes," "The Wild Dove Cries on Fleeting Wing," all four being closely interwoven with the pathetic beauty of the story. Aside from the successful welding of song and story, he has given them a melodic content of poignant appeal, together with a harmonic structure built on the most modern standard, and remarkably clear and cohesive with all. To clothe this fittingly the publishers have made a real art work of the whole, so that it is not merely a great piece of musical writing, but a joy to behold as well.

A card of greeting received from Carl Stasny, the noted pianist and pedagogue, speaks most enthusiastically of the

exquisite singing of the birds incidentally and the mosquitoes in particular at his summer home in the hills of Freedom, N. H.

Margaret Talman Sterling, a charming young singer, possessing a coloratura soprano of bell-like quality and wide range, gave a recital on Friday afternoon in Library Hall, Magnolia, Mass., before an exclusive audience of the social and musical leaders of that fashionable resort. Her program, which contained numbers by Massenet, Salter, Verdi, Lehmann, Spross and Mrs. Beach, was all comprehensive in the artistic scope of its choice, and showed an intelligent insight in the rendering which ought to make of this young singer an admired favorite wherever she appears. Miss Sterling had the assistance of Jacob Weibley, baritone, who gave much pleasure by his artistic singing of numbers by Verdi, Von Flieitz, Lohr, Brahms, Flotow and Mildenberg, and Walter Kiesewetter, a young pianist, who showed rare musical insight in the sympathetic support he gave the artists. This musical event had the endorsement of the following list of well known patronesses: Mrs. A. Forbes Conant, Mrs. Frank S. Chick, Mrs. Harrison K. Caner, Mrs. Eugene Gray, Mrs. Clement Houghton, Mrs. Claude Kilpatrick, Mrs. Charles E. Phoenix, Mrs. Arthur Parker, Mrs. Jerome Remick, Mrs. Frederick K. Stearns, Mrs. Benjamin Tenney, Mrs. William B. Wheeler, Mrs. David Percy Williams, Mrs. Addis M. Whitney, Mrs. J. Harrington Walker, Mrs. Walter Yates.

The third concert by the Seattle Center of the American Society was held on May 31, and took the form of a manuscript concert in which many of the well known local composers held full sway, much to the enthusiastic enjoyment of the large audience present. Among the soloists engaged for the occasion was Doris C. Kessler, the well known contralto of that city and artist pupil of Madame De Berg-Lofgren, of Boston. Mrs. Kessler's unqualified success on this occasion brought to mind her recent triumph at the Alaska-Yukon Exposition, when she won the first prize at the competition for solo singers held under the auspices of the Welsh Eisteddfod.

Much interest has been aroused in the social and musical circles of Cohasset by the recital to be given in the Town Hall, July 21, by Alfred Denghausen, baritone, with the assistance of twenty members of the Apollo Club and Emil Mollenhauer, conductor.

Mrs. Antonia Sawyer, the well known New York manager, visited friends at Magnolia while arranging the concert given by Miss Sterling, who is under her management. Judging by the many splendid openings Mrs. Sawyer has been offered for the coming season, it will not be long

before that brilliant and astute woman will be among the vanguard of the great managerial figures of the day.

Lovers of good singing should hear the talking machine records made by Bettina Freeman, formerly of the Boston Opera Company, and prima donna pupil of Madame De Berg-Lofgren. In the Page's aria from "Les Huguenots" her voice rings out even, clear and golden, striking the high C with the same fullness and ease with which she takes the low B; a rare and beautiful voice which ought to bring this young wholly American trained singer among the foremost of her like gifted country women the world over.

GERTRUDE F. COWEN.

Wüllner Lauds Von Warlich.

When recently asked in Berlin what he thought of the American managers' comparison between himself and the German baritones coming out to America next season, Dr. Wüllner modestly stated he could not compare himself to other artists. With a merry twinkle in his eye he said: "You know they have so much better voices, and surely Hanson, who started describing me as a 'singer without a voice,' will now make the best use of the fact that the singer he is bringing this year has a great voice, and poor me will be forgotten and put on the shelf; but I think I know Hanson's opinion about my voice and my art, and I have no fear that, even should he never bring me back to America, he will do me an injustice. When Hanson asked me whether I had any objection to his bringing Reinhold von Warlich, I gladly told him to go ahead, as I feel that my many friends in America will not forget me, should a younger and vocally more brilliantly gifted singer appear on the scenes. When Hanson was negotiating with Alexander Heinemann he also asked me and I gladly consented to bringing Heinemann. Why Hanson wrote to me of the negotiations, I do not know, but I am very glad indeed he is handling von Warlich, for he truly represents the best that is in art, and while he has a voice which, particularly in the more intimate concert room, is of bewitching beauty, he never loses sight of the high demands of art and always obliterates his own personality entirely, giving all honors to the composition he may be interpreting to his hearers. I really wish von Warlich all success, and I am sure he will have a great season in America."

These kindly remarks are just absolutely true pictures of Wüllner's genial and wholesome personality.

Mary Woodfield Fox, pianist, and Kenneth Dryden, baritone, both well known in Philadelphia, gave two joint recitals June 28 and 29 at the Girls' High School, Brooklyn. They had a splendid and most enthusiastic audience. The supervisor of music at the school stated that it was the best concert the school ever had.

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PARIS, JUNE 27, 1910.

The gala given here at the Opéra by members of the Metropolitan Opera of New York scored a wonderful success. Such a galaxy of artists is seldom to be met with. Madame Fremstad appeared on the boards at the Opéra for the first time and was welcomed in the second act of "Tristan and Isolde," and Mr. Burrian was recognized as a fine Wagnerian tenor. MM. Hinckley, Reiss, Ananian, all came in for a share of the acclamations accorded to Maestro Toscanini, who conducted this admirable opera, as he does all others, from memory. Mr. Amato gave great color to the prologue of "Pagliacci." Geraldine Farrar and Bella Alten sang and played the third act of "La Bohème" most delightfully with MM. Caruso and Scotti. M. Slezak made an impressive Otello in the fourth act of "Otello," and Frances Alda a very touching Desdemona; M. de Seguro is to be complimented and MM. Bada and Reschiglian are also to be noticed. An intense emotion vibrated through all the work on this occasion. Surely the unanimous kindly thought animating these eminent artists inspired them to their best efforts and the concrete result was a gift to charitable purposes of many thousands of francs. The management of Mr. Gatti-Casazza with M. Astruc carried through a most generous impulse to a princely action.

The committee in charge of the gala of the Opéra, composed of Albert Carré, president of the "Maison du Comédien"; René Doumic, of the Académie-Française, president of the Société des Gens de Lettres; and the several other executive heads of various institutions, have definitely arranged for the disposal of the receipts taken at

the representation given by the artists of the Metropolitan Opera of New York:

Les Sinistrés du Pluviôse.....	Fr. 40,000
Maison du Comédien.....	23,000
Société des Gens de Lettres (Denier des Veuves).....	10,000
Société des Auteurs (Caisse de Secours).....	10,000
Artistes et Amis de l'Opéra (Secours Mutuels).....	10,000
Société de Bienfaisance Italienne.....	10,000
Monument Beethoven.....	8,000
Orphelinat Italien.....	8,000
Association des Secrétaires de Rédaction (Caisse des Veuves).....	7,000
Association de la Critique (Caisse de Retraites).....	1,500
Association des Courriéristes de Théâtre (Caisse de Secours).....	1,500
Orphelinat des Arts.....	1,000
Assistance par le Logement.....	1,000
Association des Etudiantes.....	1,000
Société Mutuelle des Professeurs du Conservatoire.....	1,000
Association des femmes artistes musiciennes "l'Aiguille Française," l'Institut normal ménager, le Vestiaire du Théâtre (500 fr. chacune).....	2,000

It is to be noted that the Public Assistance (Poor Fund) and the Society of Composers and Authors have



"LUNDINA" CHARLOTTE LUND (Soprano).
Cartooned by Arthur Shattuck, the pianist.

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address care The Musical Courier, 30 Rue Marbeuf, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

Astruc, organizer of the gala representation, only accepted the exact amount of their expenses in order to increase the sums divided among the works above enumerated. The committee desired to very particularly thank the managers of the Opéra and the organizers of this fête, which may be considered as the most brilliant and most productive that has ever been given in a big theater in France. Some personal letters of thanks were addressed to MM. Toscanini and Podesti, the two heads of the representation, as well as to the artist singers, and to all the collaborators of this gala.

At the Salle Hoche, on Saturday afternoon, Madame Marchesi gave her annual "Audition d'Elèves," the program consisting of lieder, opera arias and scenes from operas. Among the young singers attracting most attention for voice and artistic work, Louise Rieger, of Kansas City, stands forth as the most prominent and promising. She was heard in some technically very difficult selections, notably "Le Pardon de Ploërmel" of Meyerbeer and Handel's "Air du Rossignol" (with flute accompaniment), besides the Juliette duo with Gounod's Roméo. Miss Rieger has a voice of beautiful quality and excellent training—a combination that promises a brilliant operatic career for this young artiste. Mlle. von Aken, of Milwaukee, is certainly the best of the Marchesi lieder singers of this year's "audition." She not only possesses a voice of warmth and color, but displays a wealth of temperament in her singing. A singer of great natural ability, an easy tone production and fluent execution is Mlle. Scotney, of Melbourne, who was heard also in some pretty duets with another talented young countrywoman of hers, Mlle. Atkins. Mlle. Roeder, of New York, is a promising singer; Mlle. Robinson, of Lancashire, a blind girl, has an expressive voice. Milles. Suckling, of London; Goldstein, Nager Lucerne), are other pupils deserving mention. The program was varied by contributions from the youthful and talented violinists, Rosi and Féry Weltmann, of Budapest, and Mlle. Sassoli's excellent harp playing. M. Ponsot presided at the piano. Madame Marchesi appeared in a youthfully bright mood, alert and vivacious as usual with her.

Charlotte Lund, the favorite American singer, has been heard several times here since her return from New York. The other evening Miss Lund gave a musicale soirée and

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only received the strict minimum of rights upon these receipts. MM. Messager et Broussan, managers of the National Académie of Music (the Opéra), Mr. Gatti-Casazza, manager of the Metropolitan Opera, and M.

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largely attended reception at the Hôtel Cecilia. The program offered on this occasion was very enjoyable, and especially delightful was the singing of the hostess herself.

PROGRAM.

Jewel Song from FaustGounod
Charlotte Lund.	
Prologo from PagliacciLeoncavallo
Philippe Coudert.	
Ariettes OubliéesCl. Debussy
C'est l'extase.	
Aquarelles-Green.	
Paysages belges-Chevaux de bois.	
Charlotte Lund.	
Aria from Samson et DalilaSaint-Saëns
Constance Purdy.	
Valse Song from La BohèmePuccini
Miss Manning.	
SerenadeRichard Strauss
Marjorie Pearson.	
Aria from Manon LescautPuccini
Madame Villani.	
At the piano—M. Camille Decrens.	

Among the guests were Mr. and Mrs. William A. Guard, Mr. and Mrs. Frank H. Mason, Mr. and Mrs. Dean Mason, Mr. and Mrs. Hugh Ried Griffin, Mr. and Mrs. Storey, Comte and Comtesse de Belfonde, Baron von Steege, Comtesse du Fels, Mrs. Thayer, Mrs. Hopkins, M. Rabb, Arthur Shattuck, Signor and Signora Villani, Mr. and Mrs. Kelly Cole, Mr. and Mrs. Eugene Ullman, Conte Campaigno, Captain Andrew Lund, Constance Purdy, M. Charles Bouvet, Mme. Berthelot, Mrs. Gibson M. Bonnetti, M. Coudert, Miss Bowie, Miss Manning, Mrs. and Miss Pearson, Mrs. and Miss O'Bryne, M. Delma-Heide. On the preceding page is a little sketch or cartoon of one artist as seen by another: "Lundina" (Charlotte Lund), drawn by Arthur Shattuck, the pianist. Arthur Shattuck, by the way, is leaving Paris this week with Frank Rogers for an extended concert tour, beginning in Iceland.

It will be good news to the many friends and pupils of George E. Shea, the Paris voice pedagogue, to learn that he is back in teaching harness again, having recovered completely from his serious illness of two years ago. Mr. Shea is a dependable man to consult about one's voice, joining to his vocational bent for instruction—ripened by years of pedagogical work in London and Paris—the experience of a bona fide concert and opera career, and an exceptional knowledge of French as it should be sung. He was a pioneer in the America: invasion of the French operatic stage, being the first American man to reach this goal. As "Georges Chais" he sang in the Provinces' opera troupes during several seasons and in Paris in "Tristan and Isolde" under Lamoureux.

At Mr. and Mrs. Charles W. Clark's "At Home" on Sunday afternoon Mr. Clark delighted his guests with Lieder of Schumann and French groups from Lalo and Massenet. Mlle. Marie Antoinette Aussenac played piano soli from Chopin and Mendelssohn, and the St. Sulpice scene from "Manon" was sung by Julia Brackett and Gordon Thomas. Among those present were Mrs. Frederic Bell, Mr. and Mrs. Kingsley Macomber, Mr. and Mrs. Landon Lipot-Landeau, Dr. and Mrs. Gros, Miss Patton, Dr. and Mrs. Younger, Mrs. Mariska Aldrich and Frank

Pollock (of Metropolitan Opera), Miss Amsden, Mrs. A. O. Mason (of Chicago).

Pauline Smith is back in Paris (from America) and is busily enlarging her concert repertoire for next season's work.

DELMA-HEIDE.

Dalmores Honored by France.

A cablegram received at this office announces that Charles Dalmores, the famous tenor, has just received the



CHARLES DALMORES.

distinction from the French Government as Officer of Public Instruction.

Florence Austin's Tour.

Arrangements for Florence Austin's tour are about complete. Miss Austin will be heard in almost all the principal cities from New York to California, and with many of the leading orchestras. There will also be a short tour of Canada later in the season. The latter part of August the violinist will go to Minneapolis for a short rest and vacation, and will visit her father, Dr. E. E. Austin, one of the prominent physicians in the Northwest. Miss Austin is a social favorite in Minneapolis and St. Paul and will be heard in both cities in November. By her solo playing the past year, Miss Austin has received the most favorable attention by public and press. Her concert repertory has been increased by her earnest study. The following notice is from the Duluth News Tribune:

Miss Austin's most marked characteristic is a certain reserve force, a strength and dignity that are masculine rather than feminine.

ine. Nevertheless she possesses all the grace and delicacy that are so distinctly a part of the successful woman violinist, but she combines with these a dignity and repose that could never mistake hysteria for temperament or an emotional spasm for abandon. She draws a strong and facile bow, eliciting a tone of unusual depth and richness. Her fingering is pure and clean cut and her chords and arpeggios are wonderfully handled.—Duluth News Tribune.

Dr. Wüllner's European Bookings.

To The Musical Courier:

I feel it is due to Dr. Wüllner's great art and genius to publish the following list of engagements, that were already booked to my knowledge before he left America, which will prove that the statements which are made by certain parties interested in belittling Wüllner and Wüllner's art are fallacious. There are a number of artists in Germany who claim equality with Wüllner, although they dare not claim superiority, and probably America will soon have an opportunity to draw comparisons, but I think the fact of the following engagements will effectually put an end to the yarn that Wüllner is not a favorite in Europe any more and that his bookings are so small that he will rest almost all winter.

Dr. Wüllner's European bookings are as follows:

September, end, one concert, Berlin (Grosse Philharmonie).
October 1—Copenhagen.
October 3—Aalborg.
October 5—Aarhus.
October 7—Odense.
October 8—Aarhus.
October 10—Copenhagen.
October 12—Malinö.
October 13—Göteborg.
October 15—Christiania.
October 19—Bergen.
October 19—Stavanger.
October 21—Bergen.
October 22—Bergen.
October 24—Christiania.
October 26—Stockholm.
October 28—Göteborg.
October 30—Stockholm.
November 1—Stockholm.
November 4—Helsingfors.
November 6—Helsingfors.
November 8—St. Petersburg.
November 10—Dorpat.
November 12—Riga.
November 14—Libau.
November 16—Riga.
November 18—Dorpat.
November 21—Reval.
November 23—St. Petersburg (Manfred).
November 25—St. Petersburg (recital).
November 28—St. Petersburg.
November 30—Moscow (Manfred).
December 3—Moscow (recital).
December 6—Moscow (recital).
December 9—Moscow (recital).
December 12—Berlin (Grosse Philharmonie).

It should be remarked that Dr. Wüllner does not sing on percentage in Germany, but only accepts firm engagements, giving his own recitals at his own risk in a few great centers, such as Berlin, where it is a well known fact that his receipts at the great Philharmonie Hall surpass that of any other concert baritone or tenor. The fees which he receives this year in Russia, and contracts have gone through my hands, are quite equal to the average of fees he received in America.

Yours very truly,

CONCERT DIRECTION M. H. HANSON.

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CHICAGO, Ill., July 16, 1910.

It was the writer's pleasure to again meet Bernard Ulrich, business manager of the Chicago Opera Company, in his office last Friday afternoon in the Auditorium Theater. Mr. Ulrich is the type of manager unknown to Chicago; politeness being one of his foremost qualities, a quality which is usually lacking among the majority of managers in the Windy City. Mr. Ulrich invited the writer, after a brief chat, to see how things are progressing in the theater and said: "Come with me and you can judge for yourself the changes we are making in the old theater." Upon entering the vast hall by the side door it was readily seen that many scaffolds occupied the middle of the pit and the carpenters were busily engaged in



CAMP DICKINSON, GRANT PARK, CHICAGO.
Tournament, view showing the arena, taken from THE MUSICAL COURIER's Chicago offices.

remodeling the house. Most of the seats already have been taken out in the rear part of the house where tier boxes will form a horseshoe, and on this account the Auditorium, which had a seating capacity of 4,200, will be reduced to 3,600. During the visit and inspection Mr. Ulrich said that all the seats would be renovated, and the old carpets as well as the drop curtain were to be replaced by new ones. Speaking of the stage machinery, Mr. Ulrich said that all of the up to date devices of engineering will be used by the Chicago Grand Opera Company. Before taking leave of the congenial manager, the writer thanked him for his amiability, and no doubt under his supervision the Auditorium will regain its old time luster.

The Music Teachers' Exchange and Musical Agency, conducted by Mr. Stavrum, has developed a special Chautauqua department which is the natural outgrowth of the work, providing summer engagements for such of the artists under Mr. Stavrum's directions as care to put in time during the summer. The route sheet of Sibyl Sammis MacDermid for Chautauqua engagements covers the Indian Lake Chautauqua, on Orchard Island, near Bellefontaine, Ohio, Plain City, Wilmington, Montpelier, Jamestown, Covington, Silver Lake, the beautiful resort

at Cuyahoga Falls, Ohio, noted for its high class programs; the Prohibition State Convention at Purcellville, Va., where she puts in a week before going to the engagement which is practically a "welcome home" ovation, namely, the Rock River Assembly, at Dixon, Ill., and the pride with which they are advertising this, their own artist born and reared in the immediate locality, shows that this "prophetess" of song, honored as she may be abroad, is also "not without honor" in her own country and among her own people. The Rock River Assembly is drawing largely on the Chautauqua talent from Mr. Stavrum's office.

The illustrations shown on this page were taken especially for THE MUSICAL COURIER and show Camp Dickinson in Grant Park just opposite THE MUSICAL COURIER's Chicago branch offices. Since the Fourth of July, military tournaments have been given twice a day in the arena, and after the concluding exhibition on Thursday night it was estimated that 1,405,000 persons had witnessed the drills. A movement is already on foot to secure a tournament next year, as merchants say it is one of the best drawing cards that Chicago has ever had during the summer. Last Sunday the Tenth Infantry Band, under the leadership of Charles Coe, played some gospel hymn arrangements and mass selections by Bordeuse and Mozart. The Sixth Cavalry Band gave several selections and a chorus choir was heard in many popular hymns. The sacred concert was attended by one of the largest audiences ever assembled in one amphitheater.

Last Tuesday evening, July 12, at Leon Mandel Assembly Hall, a recital was given under the auspices of the University of Chicago by Allen Spencer, pianist; Rose Lutiger Gannon, contralto, and Ethel Calkins MacDonald, accompanist. The writer was unable to attend this third concert, but from all reports it must have been one of the most successful of the series.

Frederic Shipman, in an interview with THE MUSICAL COURIER's Chicago representative, announced that originally his contract with Madame Melba would have run from September until Christmas, but that he relinquished the last few weeks of his contract, to make it possible for Madame Melba to sign for her appearances with the Chicago Opera. Melba's tour is booked solid. Mr. Shipman says that daily he has to turn down requests for her appearances, and that the diva will not be able to fill dates west of Chicago. Mr. Shipman is devoting most of his time from now on to the booking of Madame Nordica's tour. The impresario already has booked for this artist several Canadian dates, including the Schubert Choir Concerts in Massey Hall, Toronto, on January 20 and 21.

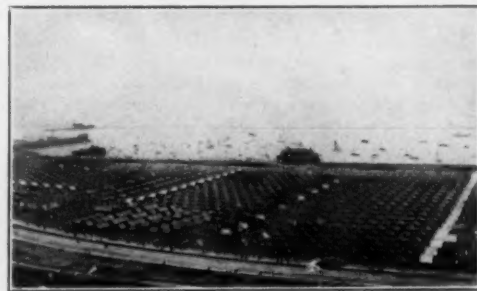
The regular catalog of the Chicago Musical College will be received from the press next week. This year catalogs will be mailed only upon request, as the regular mailing list, compiled from recent catalog applications, has grown so large that it is impossible to supply the various musical organizations and high schools during the limited vacation period. The new prospectus will contain 120 pages, thirty of which will be devoted to illustrations of the building,

studios, reception halls, recital halls and members of the faculty.

J. Francis Connors, a student of Maurice Rosenfeld, played the Hungarian Fantasia with the Chicago Philharmonic Orchestra at Ravinia Park last Sunday and displayed good pianistic abilities.

Maidel Turner Taylor, who has studied in the Chicago Musical College School of Acting for the past three seasons, has just been engaged by Klaw & Erlanger for one of the leading roles in the new play in which the well known actor, Maclyn Arbuckle, is to star. Miss Taylor claims Texas as her home State.

Theodore S. Bergey, in an interview which appeared last week in a local review, is quoted as saying that students ought to go to Europe to study music, as in this country, and especially in Chicago, the atmosphere is anti-musical. This is a very strong statement, which does not agree with THE MUSICAL COURIER representative's views, and knowing how busy Mr. Bergey has been as vocal instructor in Chicago, the writer could not believe this to be Mr. Bergey's opinion had it not been verified. In an interview with THE MUSICAL COURIER's representative, this vocal instructor went as far as to say that even an elementary student should go to Europe. The writer told Mr. Bergey that he was wrong, and that very few would agree with him, as it has been demonstrated that students can accomplish just as much in this country as abroad. Mr. Bergey shook his head, saying, "I have been in Europe three times, and though I am the director of the Bergey School I tell my students that Chicago is no place to learn music." Furthermore, the vocal instructor said that he had implicit



CAMP DICKINSON.

faith in the articles written by Mr. Blumenberg, but that he could not agree with him on this subject, and though he knew it would hurt the feelings of many teachers, he had to express himself as being in favor of European training.

Mrs. Truman Aldrich, Jr., of Birmingham, Ala., visited the Chicago offices of THE MUSICAL COURIER last week and announced a series of four private musicals, which will be given under her management at the Jefferson Theater of Birmingham during the coming season. All the seats on the main floor are sold, and the balcony seats will be given to some charitable institutions. The artists who will appear at those series are said to have international reputations. Mrs. Aldrich, besides being one of the most active lady managers in the South, is also a pianist of talent, and will be heard in conjunction with several symphony orchestras at Ravinia Park this summer. The following letter was received last Thursday, and it has been decided that this society woman will appear on Tuesday, July 26:

RAVINIA PARK, July 12, 1910.

Mrs. Truman Aldrich, Evanston, Ill.:
DEAR MRS. ALDRICH:—Arrangements have been made with Mr. Stock to have you appear with the Theodore Thomas' Orchestra, during the second week of their engagement, on Tuesday evening, July 26. Will you please see Mr. Stock in regard to this, or as soon as possible, as we are holding the program for you?

Yours very truly,

A. M. LOWRIE.

John B. Miller has just returned from his tour through the Western States. He will leave the city again next

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week for another tour, and will only take three weeks' vacation this year.

Volney L. Mills, the tenor, formerly of Chicago, who for the past year has been head of the vocal department at the Wesley College, of Grand Forks, N. D., reports that his department at the conservatory has increased a third over last year, and that he has every prospect for a much larger class next fall. Besides being a well known instructor, Mr. Mills is a soloist of real merit. Last season he sang in thirty-four concerts in addition to his work at the school. Among the dates filled by the tenor the following can be mentioned: Minneapolis String Quartet; Minneapolis Symphony Orchestra; Minneapolis Trinity University; May Festival at Dallas, Tex. At the Minnesota State Convention at Detroit Lake, Minn., Mr. Mills sang Dubois' "Seven Last Words," taking both the tenor and baritone parts. A week ago last Friday, July 8, he was heard in a Schubert recital, "Winter Journey Cycle," at Grand Forks. Mr. Mills has also appeared in recitals in the following cities: Devil's Lake, Minot, Kenmore, Carrington, Jamestown, Fargo, Mayville, Grafton, Morris, Minn., Menomonie, Wis.

Rudolph Engberg, the eminent basso, won another ovation at Ravinia Park last Saturday night, when he sang, in connection with the Chicago Philharmonic Orchestra, the aria "Le Tambour Major," from A. Thomas' opera "Le Caid." Mr. Engberg vocalized like a coloratura soprano, and had to give an encore, which was received with the same enthusiasm as the number inscribed on the program.

Hannah Butler, the Chicago soprano, who is now touring Europe, mailed the following postal card to this office:

PARIS, June 30, 1910.

Arrived here the 28th. It is cold and disagreeable. Am going back to London next week for a month. Wish I knew THE MUSICAL COURIER correspondent here. Will be very busy concertizing next season, etc.

HANNAH BUTLER.

Yesterday the following postal was received from Theodora Sturkow-Ryder, the well known pianist:

PARIS, June 30, 1910.

Greetings from Paris! Am having a great time playing at one or two informals, but dress "affairs" are meeting with unexpected success, as I did in London. Hope you are enjoying the summer as I am.

THEODORA STURKOW-RYDER.

Carolyn L. Willard, the distinguished pianist, is visiting

in Union City, Mich., with a house full of Detroit friends, practising several hours a day, besides having all sorts of good times with tennis, drives, horseback riding, picnics, fishing, etc. Miss Willard will entertain some of her Chicago colleagues at her home in Union City during the month of July.

E. C. Heintz, the Washington tenor, who is well known in the East as well as in the South, informs this office that he will take up his residence in Chicago, where he expects to open a vocal studio in the Auditorium Building, starting next September.

RENE DEVRIES.

Lagen Popular Concerts.

Marc Lagen has about completed arrangements for a series of recitals in New York City next winter. It is Mr. Lagen's plan to give a series of popular bi-weekly concerts and many of the leading artists will be heard, not only in recitals, but also in concerts. In addition to the list already announced Mr. Lagen will present Harriet Foster, who has won such fame in London as well as America, in one of her charming song recitals. Clifford Cairns, basso cantante, now in Europe, will also be heard in this series. Several other attractions are now under way and in all probability Mr. Lagen will present one of the big stars from Covent Garden.

A Communication.

CINCINNATI, July 16, 1910.

To The Musical Courier:

Regarding the statement of Ricordi's agent in New York, and published in the latest number of THE MUSICAL COURIER, that "the premiere of Puccini's new opera, 'The Girl of the Golden West,' would be the very first time an opera by a noted composer received its absolutely initial production in America," I beg to inform you that it is not so. Tirindelli's "Blanc et Noir" was performed with great éclat at the Auditorium in Cincinnati, December, 1897, by the Tecla Vigna Opera School.

A MUSICAL COURIER READER.

The new conductor at Mayence, Germany, in place of Emil Steinbach, is Karl Schuricht, of Dantzic, whose father was a church organ builder. He is thirty years old and has been directing at Dortmund, Goslau and Zwickau, more recently at Frankfurt.

LOUISVILLE MUSICAL NEWS.

LOUISVILLE, Ky., July 14, 1910.

During the latter part of June, a number of teachers gave pupils' recitals, which were the only musical happenings. Prof. Edgar Tuell gave two recitals; one at the Woman's Club for advanced pupils, and the other for younger students in Baldwin's Hall. Grace Scott's advanced pupils were heard in a pleasing studio recital, and Sarah MacConathy also introduced a number of talented piano scholars. Among the most pleasing and successful of these events was the musicale given by the pupils of Anna May Reecius, who is well known as a careful and thorough teacher.

The only musical event of the present week has been the presentation of the opera "Dorothy," by the Summer Opera Company. This local organization has existed for several years and has always given admirable and successful performances. The company's offering this year was one of the best yet heard, and was liberally patronized. The cast included Virgie Rice in the title role, Elizabeth Hedden, Lizette Korphage, Alma Hood, Percy Pierson, D. S. Talbert, Walter Heazlett, F. P. Wooton, Will Hedden and Monroe Merker. As usual, Miss Rice carried off the honors and proved herself a charming comedienne as well as a delightful singer. Miss Rice's talent is so marked that it seems a pity she does not adopt light opera as a profession. She compares more than favorably with many successful stars in that form of work. The affair was under the direction of Earl G. Hedden, who, though one of the most retiring and modest of men, has won a place for himself in the musical life of Louisville and vicinity which is second to none. As an actor, singer, director and cellist, Mr. Hedden ranks high, and moreover, every member of his family is a musician of more than ordinary attainment. As Lydia, Elizabeth Hedden revealed a beautiful voice, and as Larcher, Will Hedden not only sang well, but furnished the comedy element of the little opera most effectively.

K. W. DOMR.

In honor of the centennial of Bayreuth, Commercial Councillor von Gross was made Privy Councillor, and Siegfried Wagner was decorated with the Prince Regent Luitpold Silver Medal.

Karl Panzner led the recent Silesian music festival at Kiel.

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Any of the above will be sent for examination.

EVA MYLOTT

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CHAUTAUQUA CONDITIONS.

BY OSCAR HATCH HAWLEY.

CHAUTAUQUA, N. Y., July 16, 1910.

Bounded on one side by the lake and on all other sides by a high picket fence, Chautauqua is a thing apart from the world, the flesh, the devil and all other malign influences save boarding house keepers and cooks. To one thoroughly consecrated to the Chautauqua idea the matter of cooks is naturally of secondary importance. There is mental pabulum enough in any day's bill of fare—"official program," it is called—to sustain fully any thorough-going Chautauquan, whether he has anything to "Fletcher-



HALL OF PHILOSOPHY, CHAUTAUQUA, N. Y.

ize" or not. Every one has to "Fletcherize" here, since the great apostle of mastication expounded his doctrine this week, and since he has been fully upheld by Dr. Kellogg, of the "Battle Creek idea," and Dr. Wiley, of the "pure food idea." Mr. Fletcher holds that it requires from one-third to two-thirds less to feed those who "Fletcherize." That the boarding house keepers have taken cognizance of that statement would seem to be indicated from the following conversation overheard in the dining room of the Athenaeum yesterday:

Waitress—"The fruit is berry."

Guest—"Red or black berries?"

Waitress—"Red; and berry, sir, not berries."

Which may go to explain some of those subdued conversations one sometimes hears on the porches:

First Guest (in whisper)—"When you get real hungry what do you do?"

Second Guest—"Sh-h-h; don't let any one hear you or th y'll think you are not fully consecrated to the Chautauqua idea."

First Guest—"But—"

Second Guest—"Well if you are really starving run up to Mayville, but keep it quiet."

Which brings us to a consideration of the daily mental bill of fare—"official program," as it is called. "The Epicure," by Horace Fletcher; "Keeping the Body at Par" on a Chautauqua diet (the italicised words are ours), by Mrs. Emily M. Bishop; "The New Hygiene," Dr. J. M. (Battle Creek) Kellogg; "American Humor," as exemplified in a Chautauqua bill of fare (the italicised words are ours), Prof. C. A. Smith; "Personal Efficiency" on a Chautauqua diet (the italicised words are ours), Frank C. Bray;



THE ARTS AND CRAFTS SHOP, CHAUTAUQUA, N. Y.

"Mental and Other Habits," especially the pernicious eating habit (the italicised words are ours), Mrs. Clara Moore, etc.

But what's the use; the faculty and students of the School of Music are not kicking, and they are the main ones with whom we are concerned, so why discuss the matter? The School of Music, by the way, is a much heralded and widely distributed institution. The piano department occupies the three corners of the earth (or Chautauqua), while the voice department occupies the other corner. The violin department can be discovered by the diligent use of

the microscope, while the band, orchestra and choral departments occupy the center of the stage. Recently we read of a "music shed" somewhere up in Connecticut. Here we can go them one better and refer to "music shanties." William Hall Sherwood's is the largest shanty and is in a grove, way out at the south end of the grounds. Georgia Kober has her shanty as far removed as possible up at the north end of the grounds. Mrs. E. T. Tobey and half a dozen or so other unfortunates occupy somewhat dilapidated rooms on the pier at the extreme eastern end of the grounds. Sol. Marcossion and his violin shanty are to be found about half way between. Near Miss Kober there is a regular flock of shanties, each about the size of two piano boxes, and these are called practice rooms for pupils. Some of the other teachers who may be found scattered around the grounds are Henry B. Vincent (organist); Mr. Cogswell (public school music); Mr. Bird (harmony); Overton Moyle (baritone); Charles C. Washburn (baritone); John W. Nichols (tenor); Marie Stod-



HIGGINS HALL, CHAUTAUQUA, N. Y.

dard (soprano); Florence L. Fiske (contralto); Frederick G. Shattuck (pianist); Myron A. Bickford (mandolin). Every other school at Chautauqua has a fine building and nice equipment, but, as has been noted, the school of music has nowhere to lay its head and is strewn all over the place. But that notwithstanding they manage to give us some pretty good music, and they certainly do a lot of teaching. There are concerts three or four times a week in the auditorium, and artists' recitals in Higgins Hall occasionally. The concerts at the auditorium are given by the Chautauqua Choir, assisted by a quartet of vocalists, Mr. Sherwood, Mr. Marcossion, the orchestra and the band. On occasion H. B. Vincent opens the program with an organ solo, and Sunday afternoons he gives a one hour recital.

One of the interesting recitals this week was that given in Higgins Hall Tuesday afternoon by Messrs. Sherwood and Marcossion. The program was made up of the Brahms sonata for violin and piano, op. 100, in A major; Chopin impromptu, op. 29; nocturne, op. 48; valse, op. 42; Wien-

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lawski "Legende" and "Souvenir de Moscow," and the Liszt twelfth Hungarian rhapsody. The sonata was given a noble reading, and was thoroughly appreciated by the very large audience of students and music lovers in the hall. Unfortunately, the clerk of the weather missed his cue and came in with his thunder and lightning accessories several measures too soon, nearly ruining Mr. Marcossion's "Souvenir de Moscow," and finishing a dozen measures before Mr. Sherwood needed him in the rhapsody.

Mr. Washburn, who was heard in Higgins Hall on Thursday afternoon, is a good singer, but unfortunate in the selection of his program. He presented some very uninteresting things by Spigott—no, by A. S. Pigott. Mr. Washburn is splendid on interpretation and quite "brought down the house" with his singing of "A Mammy Song." In "Nora," when he sang of her "turned-up nose," he tried to give a correct imitation of that style of proboscis, but was prevented by his facial architecture, much to the amusement of the audience.

There were no programs at the Sherwood-Marcossion recital Tuesday afternoon, which may account for this bit of conversation during the sonata:

First Young Thing—"I just love Brahms, don't you?"
Second Young Thing—"What are Brahms?"

The orchestra of twenty-five was organized early in the week and made its first appearance Friday night. The instrumentation is this: Four first violins, three second violins, two violas, two cellos, one bass, two clarinets, two flutes, two cornets, two horns, two trombones, one oboe, one bassoon, tympani and drums; and it is not a bad orchestra, either.

Mrs. E. T. Tobey and her party of Southern girls occupies one whole hotel—the Columbia—right opposite the Athenaeum. Wednesday night Mrs. Tobey, assisted by Mrs. Sherwood and Miss Kober, gave a reception at the hotel, and introduced the forty charming young women to

all the faculty and soloists in the music department. A few partially bald, staid and harmless summer men were also present to supply weight and general depression. Delicious pink lemonade was served by a dozen or so of the girls at various corners of the veranda, and a thoroughly enjoyable evening was spent by those present.

Selections from two letters received by the writer this week make interesting reading. The first is from Muskogee, Oklahoma, and is as follows:

Schumann-Heinck sang in Muskogee two seasons since and a little Indian girl of the Cherokee nation was brought to her notice and became forthwith a protégée of the great singer, who took the Indian singing bird to her own home.

Later the Cherokee girl was sent to Europe. In April she returned to her home to secure funds for further study. So, on April 29, Suzanne la Homa was to sing in her native land, in her home town—Muskogee. Great interest is felt for La Homa and the house was sold out. On the morning of April 30 La Homa's brother was killed, but all day the news of his death was kept from the girl. Her career, her future, depended so much on her appearance that night that all agreed to leave her in ignorance of the tragedy until she should have sung. So, with a great audience which knew that a stunning blow was being withheld from her (to fall crushingly so soon as she had finished), La Homa sang—to her dramatic rendition was added the tragic element of her impending grief and her hearers knew not which was saddest—her gay, bright numbers or the waiting "Hindoo Song" of Bemberg.

When she finished her splendid program with Mrs. Besch's "The Year's at the Spring," sending forth pealingly the closing strain—"All's right with the world," a gasp of pity shook her auditors. So soon were the bright, beautiful tones turned to grief-stricken moans. But, though the song is stilled by grief for a while, her tribe is raising a fund to allow her to finish her study. And so we may expect to hear La Homa at no distant date, perhaps in an American grand opera—"Pola," for instance—what more appropriate?

The other letter is from Grand Rapids, but it seems fully expressive of affairs in many a city. Partially it is as follows:

I have just survived an epidemic of pupil recitals. I am told that, by actual count, Grand Rapids has seven hundred music teachers, and I believe it, for all of the valiant seven hundred have given recitals during the last six weeks. It has been something awful listening to staid old maids wearing spectacles and

that "bet" expression, singing impassioned love songs; innocent school girls and debutantes associating with "Samson and Delilah," "Carmen," "Aida," "Mignon," and their coterie of questionable companions. The men and tenors have nearly put "Mephisto" out of business, and I wonder that Liszt and Chopin have not turned in their graves, they have been so flagrantly ill treated and persistently misunderstood. However, it is over for another year. But as to orchestra concerts I am not saying a word. On the whole Grand Rapids is, in its present state of development, too busy making furniture and the like to take more than a superficial interest in music. The factory whistle is still a discordant and discouraging sound. And besides the trail of the Dutch is over Grand Rapids, and as you know, the "God-fearing and thrifty" never did go in for music and art to any great extent, that is the stolid and sturdy peasant type that come to Grand Rapids to "Work by Viddicomb."

That reminds me of a story. Perhaps you have heard it, as it is one of the stock stories of the Furniture City. The Widdicomb Furniture Company, which was the first to import foreign labor to this city, used to bring Dutch immigrants here by the boat load. One day a stolid, flat faced Dutchman, in baggy clothes, wooden shoes, carrying all his worldly effects in a carpet bag, was approached by a member of the Salvation Army who said tearfully: "My friend, don't you want to work for the Lord?" To which the Dutchman replied, "No, I got a job. I work by Viddicomb."

That type of citizen multiplying into the thousands, may be good for the manufacturing industries, but is obviously discouraging to music. However, we still have "our own St. Cecilia," a National President, the Schubert Club and about 700 music teachers, so, musically, "I don't know where we're going, but we're on the way." And I suppose we should be thankful for that.

Cowen's "Rose Maiden" will be sung Monday night, and "The Messiah" Friday night of next week by the Chattanooga Choir, assisted by the orchestra, organ, piano and soloists.

The copyright on Wagner's operas expires in three years and some of his admirers in Germany are fearing that there will be so many inferior performances that his reputation will suffer. Well, if the rotten eggs give out, the German chemists will be able to produce in the laboratory something "equally as good."—Springfield Republican.

Hans Simrock, the well-known Berlin music publisher, died in that city recently, after a lingering illness.

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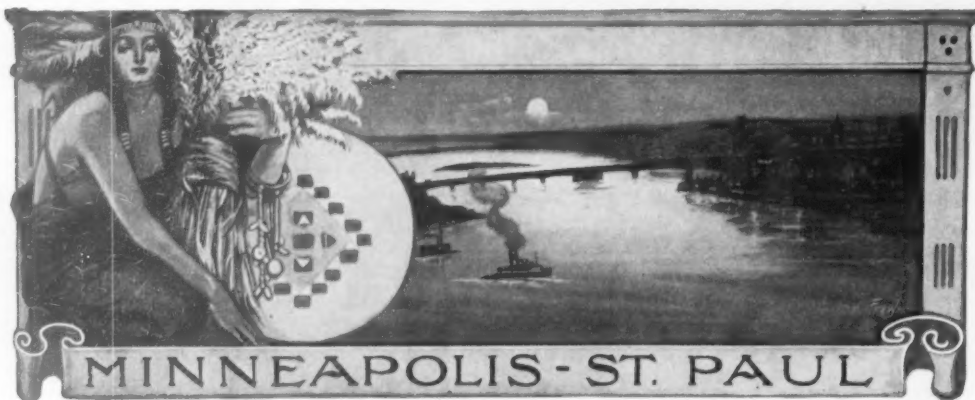
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TWIN CITIES, July 16, 1910.

Every now and then we get a word of greeting from our wanderers in Europe. Not so often but what we realize that life with the great teachers in Italy, Germany and Bohemia is not a vacation even in July and August. This week it was a card from Aurelia Wharry from the Villa Braggiotti, Florence. We hope it is as cool and refreshing there as it looks on paper.

Reinhold von Warlich, the Parisian basso-cantante, will sing under the auspices of the Schubert Club next December.

Manager C. L. Wagner, of the St. Paul Symphony Orchestra, is considering introducing a few two-piano concertos, probably the Mozart for one, in the "Sunday Popular" programs. Other Sunday soloists, Madame Hesse-Sprotte and Marcus Kellerman, are assured. While the evening soloists are not all arranged for as yet, it seems probable that Madame Melba, Jaroslav Kocian, Madame Rothwell-Wolff, Madame Kirkby-Lunn and Pepito Ariola will be sure to appear this season.

E. L. Carpenter, president of the Orchestral Association of Minneapolis, has just returned from Europe, and announced the reorganization of the business staff of the orchestra. Wendell Heighton, who so successfully handled the tours for the past few seasons, becomes the head of the business staff and will have charge of the home season as well as the out of town engagements. Oliver B. Babcock, who for four years has been connected with the management, becomes assistant manager, and to the busi-

ness staff has been added Alma Voedisch, who will assist in booking and handling out of town engagements, as well as in special local work. The orchestral association now occupies a suite of three well appointed office rooms in the Auditorium Building.

William T. Spangler, of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, and instructor of the classes in history of music, leaves on July 25 for an extended trip through the West and to the Pacific Coast. He will give recitals in Los Angeles and Pasadena, returning September 1.

Wilma Anderson-Gilman, pianist of the Minneapolis School of Music, Oratory and Dramatic Art, assisted Mrs. Charles M. Holt in a dramatic recital given at the University last Monday. Her numbers were Spanish Caprice (Moskowski), "Arietta de Paletto" (Gluck-Joseffy) and Concert Etude (Rubinstein). Mrs. Holt read "Hiawatha's Wooing," with musical setting by Rosseter G. Cole, Mrs. Gilman playing the accompaniment.

Magdalene Dahl (soprano), Marya Fizette (soprano), Freda LeVinea (soprano), Mrs. Ernest E. Simpson (contralto), Gladys Thomas (contralto) and L. E. Willson (baritone), members of the summer vocal class of William M. Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art, will appear in recital next Friday afternoon, July 22. Friends and pupils of the school are invited. Following is the program: "Morning" (Ronald), "Night" (Ronald), Miss LeVinea; "A Little Way" (Harris), "Oh, My Garden Full of Roses" (Clarke), Miss

Thomas; "Constancy" (MacDowell), "Homeward" (Campbell Tipton), Miss Fizette; "Sings the Nightingale" (Chadwick); "Long Ago" (MacDowell), "The Sea" (MacDowell), Mr. Willson; duo, "Oh, Happy Are the Blind" (Caracciolo), "Nearest and Dearest" (Caracciolo), Misses Fizette and Thomas; "Oh, Let Night Speak of Me" (Chadwick), "In Mead Where Roses Bloom" (Chadwick), "Queen, Dost Thou Reign" (Brahms), "Dear Love, When in Thine Arms I Lie" (Chadwick), Mrs. Simpson; "Birds on Wing" (German) "A Maid Sings Light" (MacDowell), "Flower Rain" (Schneider), "In Summer Time" (German), Miss Dahl; "The Wanderer's Night Song" (Rubinstein), "I Would That My Love" (Mendelssohn), Miss Dahl and Mrs. Simpson. MARION COE HAWLEY.

The Engineer as a Critic.

"I was loitering around the streets last night," said Jim Nelson, one of the old locomotive engineers running into New Orleans. "As I had nothing to do I dropped into a concert and heard a sleek looking Frenchman play a piano in a way that made me feel all over in spots. As soon as he sat down on the stool I knew by the way he handled himself that he understood the machine he was running. He tapped the keys away up one end, just as if they were gauges and he wanted to see if he had water enough. Then he looked up as if he wanted to know how much steam he was carrying, and the next moment he pulled open the throttle and sailed onto the main line as if he was half an hour late. You could hear her thunder over culverts and bridges and getting faster and faster, until the fellow rocked about in his seat like a cradle. Somehow I thought it was old '36' pulling a passenger train and getting out of the way of a 'special.' The fellow worked the keys on the middle division like lightning, and then he flew along the north end of the line until the drivers went around like a buzz saw and I got excited. About the time I was fixing to tell him to cut her off a little he kicked the dampers under the machine wide open, pulled the throttle 'way back in the tender, and how he did run! I couldn't stand it any longer, and yelled to him that he was pounding in the left side, and if he wasn't careful he'd drop his ash-pan. But he didn't hear. No one heard me. Everything was flying and whizzing. Telegraph poles on the side of the track looked like a row of cornstalks, and trees appeared to be a mud-bank, and all the time the exhaust of the old machine sounded like the hum of a bumblebee. I tried to yell out, but my tongue wouldn't move. He went around the curves like a bullet, slipped an eccentric, blew out his soft plug—went down grades fifty feet to the mile and not a controlling brake set. She went by the meeting point at a mile and a half



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a minute, and calling for more steam. My hair stood up straight, because I knew the game was up. Sure enough, dead ahead of us was the headlight of a 'special.' In a daze I heard the crash as they struck, and I saw cars shivered into atoms, people smashed and mangled and bleeding and gasping for water. I heard another crash as the French professor struck the deep keys away down on the lower end of the Southern division, and then I came to my senses. There he was at a dead standstill, with the door of the fire-box of the machine open, wiping the perspiration off his face and bowing to the people before him. If I live to be one thousand years I'll never forget the ride that Frenchman gave me on a piano."—Anonymous.

Johannes Miersch Recovering.

Johannes Miersch, the well-known violinist, who recently scored a brilliant success at the meeting of the Indiana Music Teachers' Association in Princeton, is rapidly recovering from an operation for appendicitis. His friends will no doubt be glad to learn that his entire release from illness will be a matter only a few days more.

Crawford—Don't you miss the concert season, living out here in this one-horse town?

Suburbs—Why, man, we hear music here that you never hear in New York!—Puck.



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OBITUARY

Fred P. Bacon.

Fred Pierce Bacon, editor and part owner of the Boston Courier, died at his home in Roxbury, Mass., July 14, after a brief illness. While still a boy Mr. Bacon became one of the first employees of the Boston Globe. Later he secured a position on the Herald, where he remained for many years, first in a journalistic capacity and later as music editor. His connection with the Boston Courier was of recent date only. Mr. Bacon was a musical enthusiast, and during his long and active service in this profession was instrumental in introducing many famous artists to the Boston public. He was in the sixty-eighth year of his age and is survived by a widow.

Who Is Sébald?

Marc Lagen sent out several thousand postal cards announcing the engagement of Alexander Sébald, the great Paganini player. Result: Many requests from all over the country asking, "Who is Sébald? What manner of man is this?" and one letter went so far as to ask, "Who were the Twenty-four Caprices of Paganini?" For this pardonable curiosity Mr. Lagen has issued a very attractive circular of Sébald which will be sent to anyone upon request. The title page contains a good likeness of this remarkable violinist and the announcement is from the pen of a well-known critic.

Denver Contralto in New York.

Mrs. Ferne Whiteman Smith, daughter of Denver's well known musical conductor, Wilberforce J. Whiteman,

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is in New York taking a course of study with Baernstein-Regneas. Mrs. Smith has a very beautiful, rich contralto voice and is making wonderful progress. There is a likelihood of Mrs. Smith giving a series of song recitals in her home city during the winter, in which case she will make trips to New York to coach her numbers with Baernstein-Regneas.

Rider-Kelsey's Season.

Five engagements with the Boston Symphony Orchestra have been secured by Loudon Charlton for Corinne Rider-Kelsey, for the coming season. Madame Kelsey, who is known as one of the most talented of American sopranos, will open the series of appearances in Boston, February 16, singing the soprano role in "The Children's Crusade." In Baltimore she will sing in the performance of Beethoven's Ninth Symphony, while the subsequent appearances arranged for are to be in points in New England. The season of 1910-11 will be Madame Kelsey's first under Mr. Charlton's management.

The season at the Anna E. Ziegler's summer school at Brookfield Center, Conn., started very successfully with ten students, who expect to make a career in the musical profession. Madame Ziegler has taken charge of the choir of St. Paul's Episcopal Church for the summer.

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WANTED—Male organist as instructor in State College. One who can teach vocal and appear as soloist in either capacity preferred. Address Box 447, Pullman, Washington.

WANTED—Information regarding the present address of Miss Howe (Maria Celi), of Washington, D. C.; Felomena de Pasquali, of New York, and Mrs. Minor Penn, of Philadelphia and Paris, is respectfully requested. It is not in any way to consume the time of these ladies, but to secure their aid in a litigation on a European musical matter in which they played roles. Address, "Attorney," care of this paper.

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Postponed Premieres.

Mendelssohn's violin concerto, which has been for decades one of the most popular of all concert pieces, had to wait eighteen years after it was composed before it was printed. Berlioz's "Fantastic" symphony remained in MS. fifteen years, Schumann's first symphony twelve years. Schubert's orchestral and chamber works not only were not printed during his lifetime, but there were few among them that he ever had a chance to hear. His ninth symphony was twenty-two years old when it was put into type; the immortal "Unfinished" had to wait forty-four years, and the great octet nearly thirty years. A number of interesting facts like these are given by Theodor Müller-Reuter in his "Lexicon der deutschen Kronzerliteratur," the first volume of which has just been published in Leipzig by C. F. Kahnt. The dates of first performances of important pieces are given with much other information, obtained in the case of the works of contemporary masters, from the composers themselves. Conductors, players and singers will find this volume of great use. Their attention is called particularly to the fact that the author takes pains to point out the beauties of pieces that are played too seldom; like Schubert's fantasia for violin and piano (op. 159), and his sonata in A, opus 162, for the same instruments.—New York Evening Post.

Frida Windolph to Rest.

Frida Windolph will leave the first part of August for her summer home in the Catskills and will return the first week in September to prepare for her concerts. Miss

Windolph is the daughter of Edward Benneche, for years identified with music in New York City and president of the Arion Society. Miss Windolph is not only endowed with a beautiful voice, but she is also gifted with a charming personality. Her repertoire includes all the standard oratorios and operas and the modern French, German, Italian, and English ballads, sung in the original tongue. Miss Windolph is on the Lagen list.

Evan Williams Sails.

H. Evan Williams sailed for London on the Mauretania, July 13 and will spend several weeks on the other side of the Atlantic before returning for his fall season. Mr. Williams is almost booked solid for "Messiah" performances during the holidays and will be one of the busiest of tenors this winter. Marc Lagen is managing his affairs in America.

Adkins Turns Farmer.

Morton Adkins, the young baritone whom Loudon Charlton has taken under his management for next season, has purchased a number of acres not far from his home in Syracuse, N. Y., where he is building a model farm, not the least important adjunct of which is a dairy whose products have won more than a local reputation.

Wendelin Weissheimer, who wrote "Erlebnisse mit Richard Wagner," died in Nuremberg recently, aged seventy-three.

Clarence Eddy's Engagements.

Clarence Eddy, the noted organist, has been engaged to play at Chautauqua, N. Y., on July 26 and 27 and to dedicate the new organ in the Chalmers Memorial Church, Charlotte, N. C., on October 6. Mr. Eddy will also make a Southern tour in October.

Sarto Engagements.

Andrea Sarto, the popular baritone, has been re-engaged to sing at the Stony Brook Conference on July 28, and will appear next Sunday evening at Atlantic City, N. J.

Seymour—What does Flammer do?

Ashley—He's a composer.

Seymour—Music or fiction?

Ashley—Fiction; he writes weather predictions.—Chicago Daily News.

"Then," said the reporter, "I'll say several pretty songs were rendered by Miss Packer."

"Oh, gracious, no!" replied the hostess, "you mustn't say 'rendered.' You see, her father made all his money in lard."—Catholic Standard.

"A man in our neighborhood who used to practise two hours every day on the trombone is laid up in the hospital."

"Serves him right!"

"I know what you think, but you're mistaken. He has typhoid fever."—Birmingham Age-Herald.

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